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Summer '04  
ISSUE #57  
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Minion!



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Casey Love!



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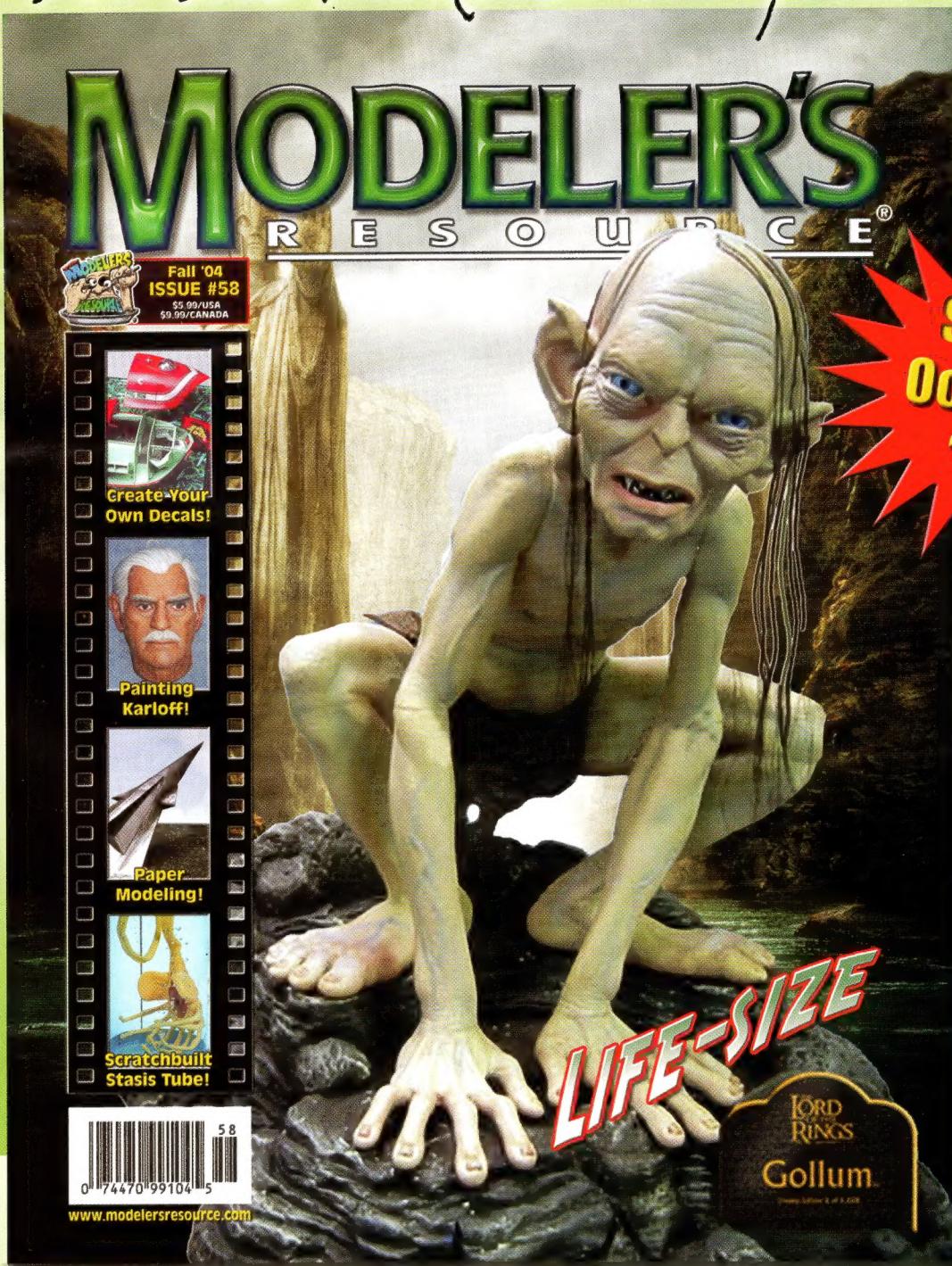
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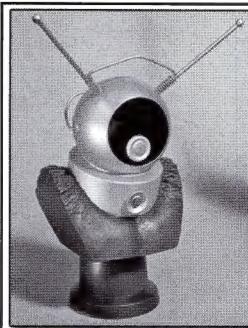
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## Issue #57

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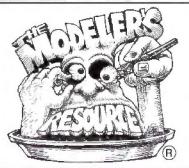
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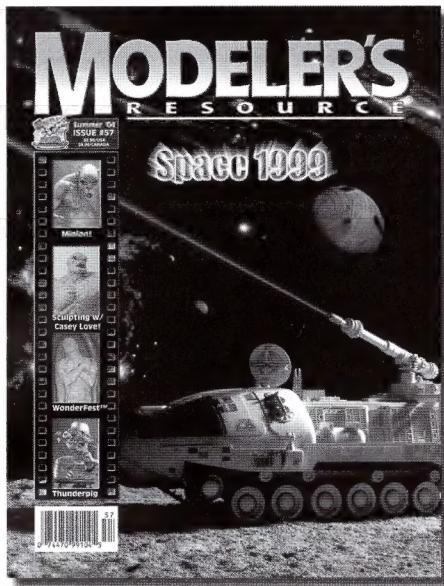
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"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model Builder™"



# 52

## Space 1999

E. James Small comes on board to show us how he created a studio scale Laser Tank!

Boxed pictures:

Minion (Mark McGovern)

Hulk (Casey Love)

Mummy from WonderFest™ (Fred DeRuvo)

Thunderpig (Jim Bertges)

Main cover photo: E. James Small

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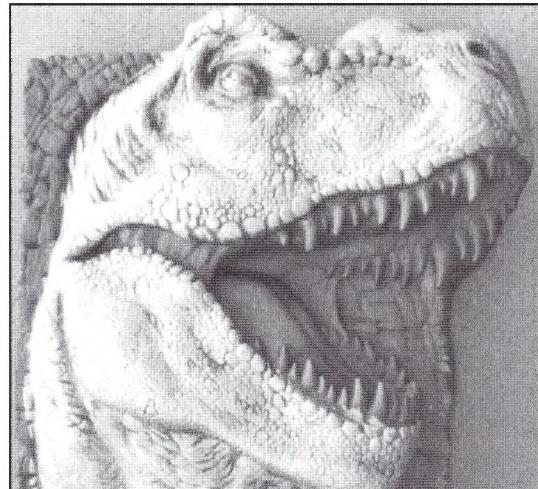
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# 12

## In the Arena

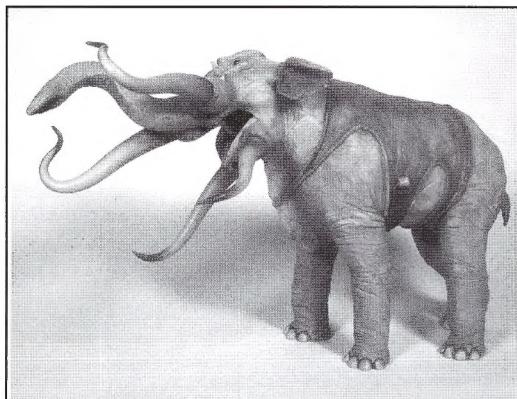
Steve Goodrich is back with an article on a pretty cool-looking technique!



# 64

## Oliphaunt!

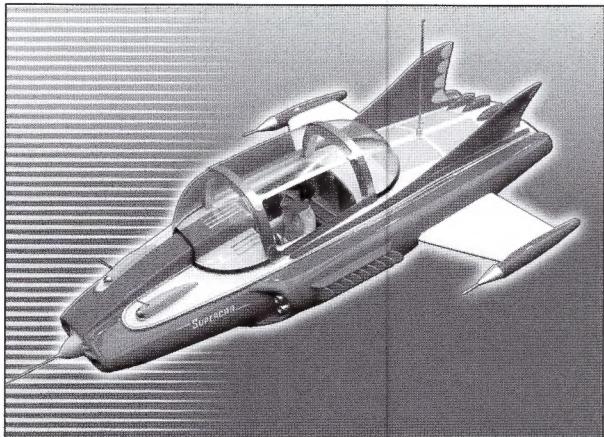
Guillermo D. Centeno takes you through the steps in sculpting your very own Oliphaunt. Samwise would be proud...



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**Minion**

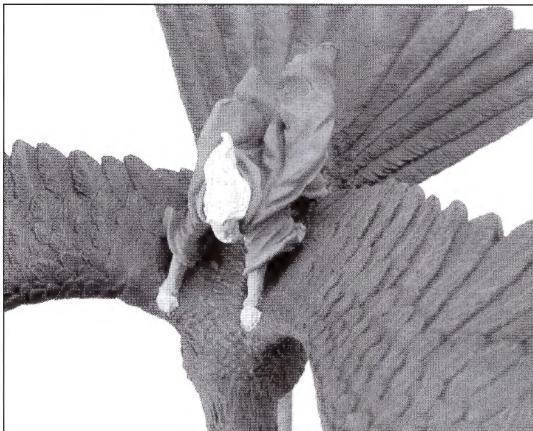
The gate is open and Mark McGovern shows us what it's all about to paint this creature...



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**Eagle Lord**

Gandalf flies in this rendition!



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**Metal Sector**

Anthony Taylor brings us up to date on what's coming out for vehicular diecast and modeling enthusiasts!

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## Customizing is Not Just for Modelers...

kay, I've been doing some thinking! I've also been searching on the 'Net and I've come to some interesting conclusions I'd like to share with you...

There is a plethora of new toys and diecast products that have been hitting the shelves over the last few months with a ton more on the way. It's unavoidable unless you're simply not interested in diecast and/or toys and action figures. I'm a Batman™ collector and I have many things in my collection that are Batman-related, but not necessarily models. I enjoy the variety. Recently, I picked up the 1:18 scale Hot Wheels™ Batmobile based on the first Michael Keaton movie. Now, if you're into Batman, who would **not** want that particular product, even though it's diecast? That got me thinking even more and so I did some more searching. My search led me to HobbyTalk.com's Diecast section of their forum and I checked out some of the talk that was happening there. Turns out that a number of guys are not only into collecting diecast vehicles, but they're into **customizing** them as well, a form of modeling.

Well, all of this led me to do even more searching and I soon found a forum where guys like Bob Santos had posted pictures of some of the dioramas they had created for many of their diecast vehicles. The dioramas are high quality, very detailed and some even lighted. Now, tell me that's *not* modeling. Go ahead, I dare you.

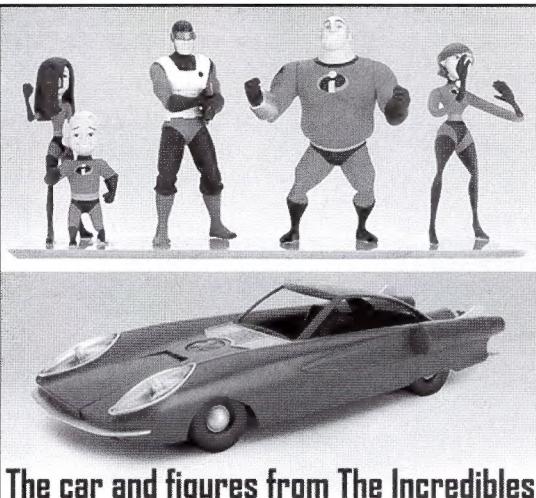
For years, we've heard people wailing about the fact that kids just aren't coming into modeling. While that - to an extent - is true, it seems that kids are not really knocking down the doors to get into figure modeling because of the cost involved in purchasing many figures today. However, kids ARE into modeling. Not long ago, I was at a local hobby shop and saw a kid with his dad, and the kid was purchasing three vehicular kits.

So, if kids are into modeling and many of them collect action figures and diecast products, why can't the two be combined? Why can't kids be taught the basics of modeling...**DIORAMAS**...so that their diecast vehicles and action figures have something to sit on besides a shelf? When we began offering articles in "Simply Bases," this was our intent and it remains our intent. Many of us continue to have problems painting figures so that they look realistic. This doesn't mean we shouldn't continue practicing those skills, but if we have a problem with it, how much more might kids? Why can't kids be encouraged to model dioramas for their diecast vehicles and action figures?

What is the real difference between taking a model of the Flintstones' family sedan, building and painting it and creating a diorama for it and simply taking a diecast Flintmobile and creating a diorama for it, if the model is tougher and more expensive to get hold of? I would suggest that many kids and adults enjoy creating dioramas for their models, so why not create dioramas for their diecast products and action figures? It's modeling. It's creating. It's using energy constructively and it's *rewarding* (unless of course, some hobbyist know-it-all tells you that you can't do that because it's not really modeling!).

One more important piece of news for all of us...I'd like to give a big welcome back to **Steve Goodrich**, who picks up pen and increases the scope of his column - *In the Arena* - to include FAQs! Steve has been around since BEFORE the garage kit's infancy and has more knowledge than many of us can shake a stick at. He'll be answering questions that pertain to modeling, so if you have a question feel free to e-mail him to the e-mail address he lists in his column.

Enjoy this issue and we'll see you promptly next time, the first week of October!



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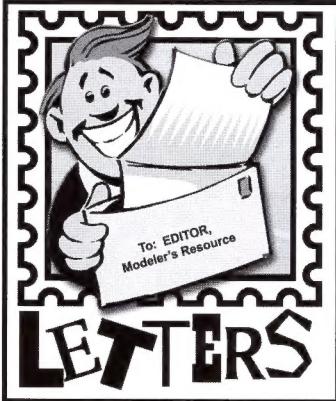


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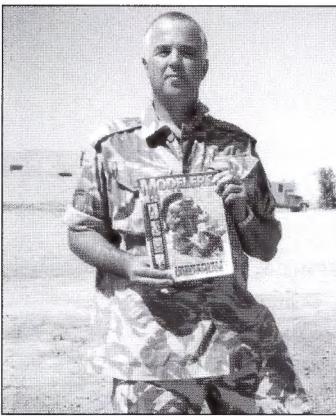


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*Fred*



## LETTERS



"Hello from Iraq!"

Dear Sir,

I thought I would drop you a quick line to let you know that your esteemed magazine is enjoyed even in the deserts of Iraq! I was serving in the Middle East of Iraq (forgive the pun!), with a medical unit in the English equivalent of your National Guard, the Territorial Army, for six months. I worked with the American Army for a fair bit of time and always found them extremely professional, friendly and always willing to help!

I have Modeler's Resource delivered through my local comic shop (who never misses an issue!) and my wife sent it on. Can you please thank all of your National Guardsmen and regular forces who read Modeler's Resource from me for a great tour? And, a big "thank you!" to Modeler's Resource for a great deal of pleasure over the years. Thank you and long may it continue!

Richard Frizzel

29 Arthur Road, Farnham, Surrey  
England GU9 8PD

PS - I thought the Warlord piece is fantastic, but no price given! Fantastic detail though. Green and Mean, a nice piece and the Jungle diorama tips are just what I was looking for!

Oh, I am looking for a couple of kits, any please (built up, etc.). If you can help me out with a mention! Ben, the Zombie soldier from House and the large Vermithrax Dragon bust from Dragon Slayer. I have good figure kits for trade - thanks!

**Thanks tons for writing, Richard. We greatly appreciate your service in the volatile region of the world, along with all the other personnel who are either on the front lines or supporting those efforts some way. Whether people agree with the conflict in Iraq or not, please know that the brave efforts of the thousands of service men and women are not forgotten.**

We're glad that Modeler's Resource has been and remains one of your favorite publications. To our readers: If you can help Richard out, or if you need more clarification from him, we've included his address. Thanks again, Richard and good luck in your quest.

### "Some More Questions"

Hi Guys,

Some more questions from the "milds" of Wyoming. First, as I'm starting to get back into modeling, I'm seeing what I feel are outrageous prices. When and how did prices get so out of control? I mean a suggested retail of \$90.00 for a BanDai Enterprise NX-01! Why? What makes BanDai so expensive? Are they imports? Is that all there is to the modeling game? And speaking of the NX-01, has Polar Lights released their version yet? What are the main differences between the two?

When did styrene and modeling in general fall out of favor? Going to my local Wal-Mart, and Target show me very few models. And going to the local Toys R Us was even more disappointing. Why does it seem to me that this industry has gotten even more specialized than comic collecting?

It seems to me that if the industry wants to compete for my (and my family's) hard earned money, a couple of things have to happen: (1) Affordable pricing on models in general; saving money for months just to afford one model just doesn't invite kids back into the hobby; and (2) Availability! In a 50 mile radius of Torrington WY, there is only one shop specializing in models and he has included model railroading, which is a lot bigger in this area. Any more suggestions from your readers would be wonderful.

Charlie Cockett

- Thanks for taking the time to write, Charlie. Before I forget, let me mention a couple of bulletin boards on the 'Net that you might want to check out because they are both filled with other modelers like yourself who love modeling.

The first is called Hobby Talk and you can find it at: [www.hobbytalk.com](http://www.hobbytalk.com) and the second is called The Clubhouse and you can get there by going to: <http://theclubhouse1.net/>. Both of these sites are enjoyable and there is plenty to talk about as far as modeling goes.

As far as your questions go, as far back as I can remember many resin kits have been very expensive. That in and of itself

though is relative. Check out the costs of getting involved in the RC world if you haven't already. Really though, costs have remained roughly the same for resin kits, in most instances, that they have been at for quite a few years.

Regarding the Bandai kits, yes, those are imported from Japan and that alone adds quite a bit to the cost. This, plus the fact that these kits are extremely detailed throughout. I believe the one you're referring to is also "decorated" or prepainted as well. The box art is beautiful and the instruction booklet is very well done and includes color photos. All these things add to the cost as you well know.

With respect to Toys R Us and Target and their interest (or lack thereof) in modeling...chain stores stock the items that sell. Shelf space is at a premium for them and they need to move items quickly. If models simply sit on the shelves for weeks or months, then obviously that doesn't work for them. There was a time when Toys R Us carried a decent selection and quantity of models. Trouble is, many of those same models would wind up in the clearance bin due to poor sales. Eventually, the chain felt it wise to whittle it down to next to nothing, which is the situation they are in today. It's not really the stores' fault; it's the consumer who is not interested.

Also, during the past few years, pre-painted statues have become the rage and have overtaken models by a long shot. They are painted nicely, relatively inexpensive (emphasis on "relatively") and you simply take them out of the box and set them on the shelf. No pain, some gain, but little reward.

Modeling has taken a back seat to many other hobbies and in certain respects, it is becoming a lost art.

You're right about getting kids involved in the hobby, but I think it can still happen if adults can get their own kids involved by working directly with them. With the problems that numerous US-based modeling companies have been experiencing over the past few years, costs have skyrocketed. Revell-Monogram has sent their production out of the country as have a number of others.

We began our publication in 1994 and at that point, the hobby was going stronger than strong. We've seen its ups and downs since then and compared to then, the hobby is certainly not what it was a few years ago. Is it dying? No, but it's changing and downsizing. We cannot rely on the mainstream modeling companies to reduce prices and put out the type of models we want to see. We either have to make do with what they give us or find a way to produce it ourselves. Thanks again for writing, Charlie.

### "Hilber's Pirates"

I found Hilber Graf's article about the pirate diorama (issue #54), pretty interesting. Just to add an update to some of his comments: Verlinden never stopped producing pirate figures. The current catalogue has six 120mm pirates in addition to the "Greed" vignette that Graf used as the seed of his project. There are also a couple of headsets, the handset, and a packet of 8 skulls and 8 thigh bones (!) in the same scale.

Verlinden moved his whole operation to the U.S. many years ago. The superb Worster figure and heads are now the property of The Lost Battalion. Also available from them are the Worster nude mannequins, in three scales including 120mm. Kinda pricey, but infinitely poseable.

[www.verlinden-productions.com](http://www.verlinden-productions.com)  
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Yours figuratively,  
Mike Niederman

London, Ontario, Canada

- Thanks for the additional information, Mike!

### "Gamer's Realm"

In MR #54 you ran an article called Gamer's Realm. I am by no means interested in gaming, but at the same time I was quite intrigued, to say the least, at what was presented in this article.

My hobby store caters to the gamers and has an entire line of LOTR, plus other original fantasy design type pieces! I have purchased a few LOTR pieces for strictly modeling interests and I have to say I am very impressed with the detail and quality of the pieces. I love the detail, the ease of building and in some cases, no assembling required; cleanup is often minimal, but the number one attraction is the price - average of \$9.00 to 12.00 for blister packs and \$20 to 40.00 on sets.

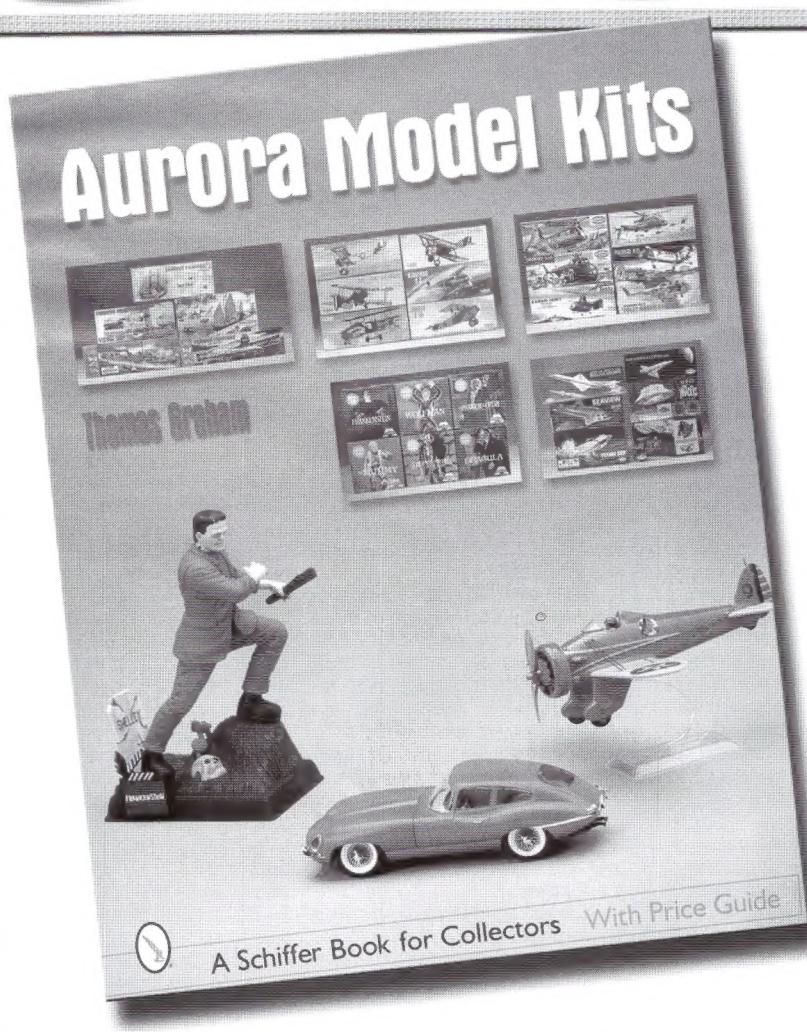
The only drawback is the size a tiny 25 mm, but a lighted mirror or a pair of magnifying goggles will assist. For model enthusiasts of fantasy, sci-fi and horror there is an entire world of inexpensive kits out there that I personally find interesting and challenging from a company called Andrea Miniatures. These are also very inexpensive with an average price of around \$20.00 to \$30.00 and have a fair amount to choose from. The kits are all made of white metal. The only drawback once again is the size; 54 mm is the average size.

Thanks,  
The Modelgeek

- Thank you, Modelgeek. The website for Andrea Miniatures, for those who are interested is: <http://www.andrea-miniatures.com/>

MR

# Show on the Shelf



We've got a number of items we're pulling down from the shelf in this issue! We're checking out the newly revised and recently re-released Aurora Model Kits book by Thomas Graham (Schiffer Books). This book includes more information along with a newly updated price guide for Aurora kits. The book, How to Build Sci-Fi Model Spacecraft by Richard Marmo (Specialty Press) is also being reviewed along with two sculpting videos by Mark Alfrey, Sculpting Movie Monsters and Sculpting the Human Head.

Let's begin with the Aurora book. Thomas Graham's name is well known within the figure modeling world. Tom's original book highlighting Aurora's history was released in 1998 to the delight of collectors everywhere, under the title Greenberg's Guide to Aurora Model Kits. With this newest

book, the title has been changed and now has 174 pages, with more than 400 color photos. Quoting Tom, "The book tells the story of Aurora from its founding to its demise in 1977. It is based, in part, on interviews with the men who ran Aurora (including two Aurora presidents), artists, engineers, salesmen. Then there is a guide to all the Aurora kits, Polar Lights reissues, Monogram, and other reissues.

This book is a total gem, if for no other reason than the history of Aurora is here, filled with pictures up the wazoo! It's a total blast to learn or remember how THE greatest figure kit company of all time came to be, grew and eventually declined. If you are a figure kit and/or Aurora aficionado, this book is for you. Get yours today! Highly recommended.

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The next book up for review is How to Build Sci-Fi Model Spacecraft by Richard Marmo. At 128 pages, with 325 color and black and white photos and illustrations, there's quite a bit here to satisfy the Sci-Fi modeler.

The publishers chose to simply send us a press release CD (although an actual book came much later), which included sample pages from the book and their own press about the book itself. With that in mind, it's difficult (if not impossible) to do an actual review of the book. However, what I can do is point out what the publishers have opted to tell me about the book. Marmo's book includes 8 chapters that begin with the basics of the tools, glues and paints, and continues through working with styrene and resin kits to dioramas and vignettes all the way to advanced detailing and more! Marmo's easy-to-read, step-by-step style makes it fun as well as informative.

The information found within How to Build Sci-Fi Model Spacecraft seems to be very worthwhile. Based on what I was able to determine from the sample pages provided, it looks like the novice as well as the advanced modeler may gain a good deal of useful tips and techniques.

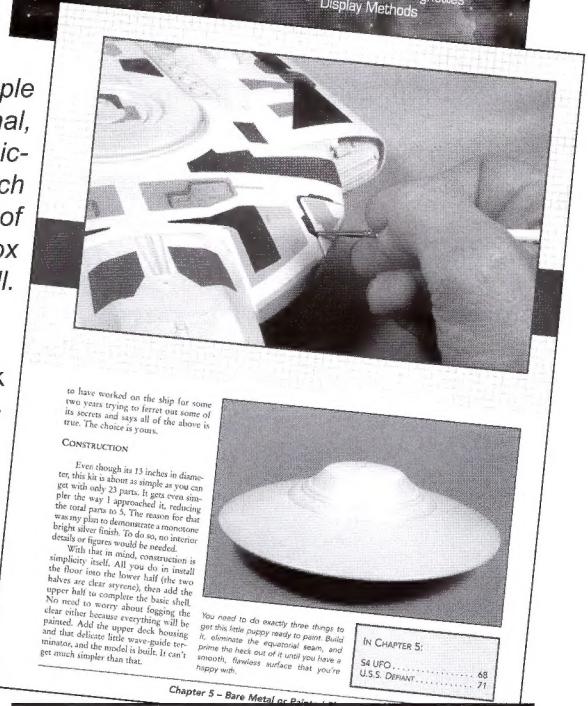
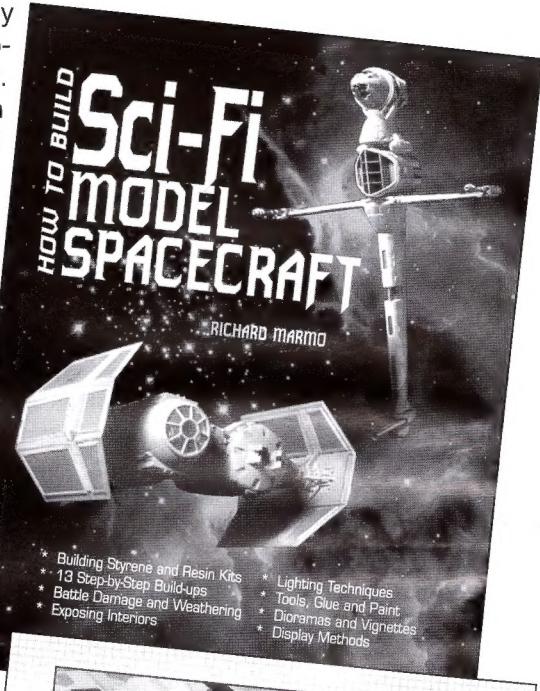
There really seems to have been precious little released that has anything to do with Sci-Fi modeling over the past few years. Marmo's book was scheduled for a May 2004 release at a cost of \$24.95. The ISBN # is 1-58007-064-7 and is available from **Specialty Press, 39966 Grand Ave, North Branch MN 55056 • 800.895.4585 or 651.277.1400** or via the 'Net at: [www.specialtypress.com](http://www.specialtypress.com) or [www.cultTVman.com](http://www.cultTVman.com)

*Additional Notes:* Prior to going to press, we received an actual sample book from the publisher. After seeing the entire book up close and personal, there is one disappointment with the book that I have. Many of the how-to pictures tend to be a bit on the small size. Without a doubt, they should be much larger. The smaller size of the pictures makes it difficult to see the detail of the subject that's being presented. Many of the pictures of finished kits or box art are very large, but the actual "here's what's going on" shots are too small. That aside, there is some good information here.

Next up in our On the Shelf spotlight are two items from sculptor, Mark Alfrey. Mark has been around Hollywood and the garage kit industry for quite some time, having worked with the likes of Greg Nicotero (of KNB FX). Mark has released a number of kits of his own like Laguna, the female counterpart to the male Creature from the Black Lagoon. He is a prolific sculptor and creature creator whose work has been seen and appreciated in numerous movies of our recent past. To his credit, Mark has created some major effects work on many high profile movies like "Men in Black 1 & 2," "From Dusk Til Dawn," "Planet of the Apes" and others, as well as television shows and series like "Buffy, the Vampire Slayer," "Babylon 5" and "Angel."

The DVD, Sculpting Movie Monsters is really a two-part demonstration. The entire video begins with a brief highlight from Mark's gallery of some of the things he has created for Hollywood and the garage kit scene. Then Mark moves into the main subject area of creating a monster head over a generic-looking lifemask. The second phase of the demo highlights Mark creating another creature head of solid clay.

The first part of the demonstration, where Mark takes a lifemask and in essence recreates it, is done very nicely. Nicely done time-lapse video



to have worked on the ship for some  
two years to now reveal some of  
its secrets and says all of the above  
is true. The choice is yours.

#### CONSTRUCTION

Even though an 13 inches in diameter  
this kit is about as simple as you can  
get with only 23 parts. It gets even sim-  
pler the way I approached it by using  
the total parts to 5. The reason for this  
was my desire to demonstrate a monstro-  
us bright silver finish. To do so, no interior  
details or figures would be necessary.

With that in mind, construction is

simply.

All you do is install

the floor into the hull (the floor  
halves are clear styrene), then add the  
upper half to complete the basic shell.

No need to worry about fogging the

clay either because it will be

painted.

Add the upper deck housing

and that delicate little wave-guide ter-

minated and the model is built. It can't

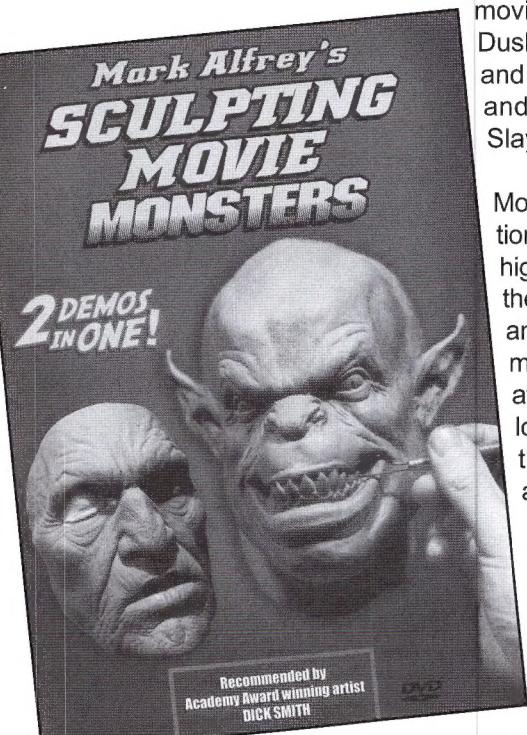
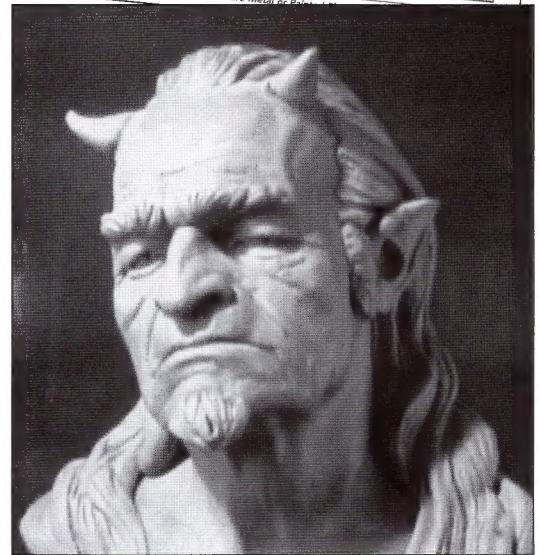
get much simpler than that.

You need to do exactly three things to  
get this little model ready to paint. Build  
it, eliminate the equator seam, and  
polish the heck out of it until you get a  
smooth, flawless surface that you're  
happy with.

#### IN CHAPTER 5:

SAUFO... U.S.S. DEFANT..... 68  
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Chapter 5 - Bare Metal or Paint



• On the Shelf...Continued from page 9 •

is used so you aren't watching Mark cover every inch of the lifemask. Mark takes the time to discuss what he's doing with the viewer and you get to see it happen as he sculpts it.

Mark is an excellent sculptor and it's very easy to see why he has the credits to his name that he does, not to mention the praise from folks like Dick Smith.

Sculpting Movie Monsters is roughly 53 minutes in length. Another video available from Mark is titled Sculpting the Human Head and is 60 minutes in length. Here, you'll learn how to sculpt a head and complete it with a ton of detail. Mark also includes tips of photographing your sculpture.

Sculpting the Nude Figure is another video that may intrigue you and two other videos include, "Sculpting with Wed Clay" and "Standard Molds and Castings." The former features tips on working with water clay and delving into lessons and basics about sculpting human and creature heads, while the latter teaches techniques on molding and casting from professionals.

All of the above mentioned videos are available from places like Barnes & Noble, Burman Industries, [www.sculpt.com](http://www.sculpt.com), [www.fxwarehouseinc.com](http://www.fxwarehouseinc.com), World Art Supply (Los Angeles) and others. You can contact Mark by sending him an e-mail to: [info@markalfrey.com](mailto:info@markalfrey.com)



**From top left, clockwise: Beginning stages of a life-cast being reshaped by Mark. A decrepit old man's face that Mark sculpted.**

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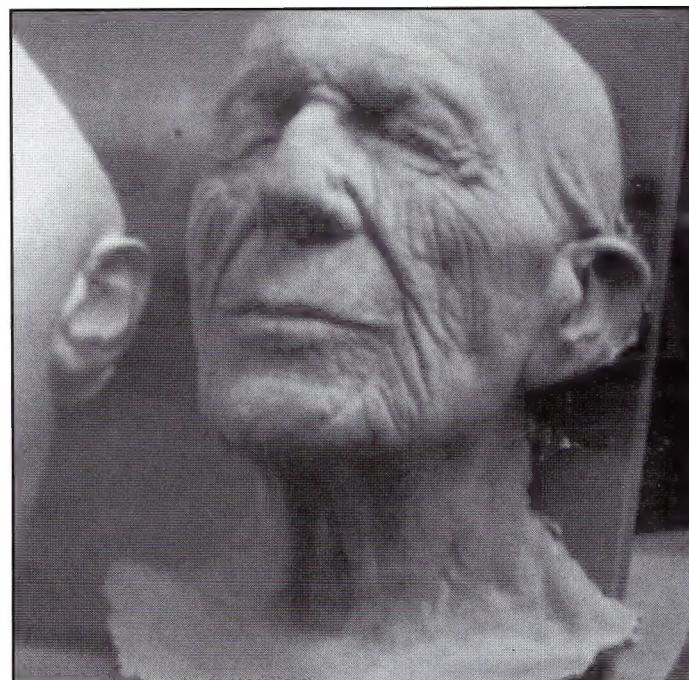
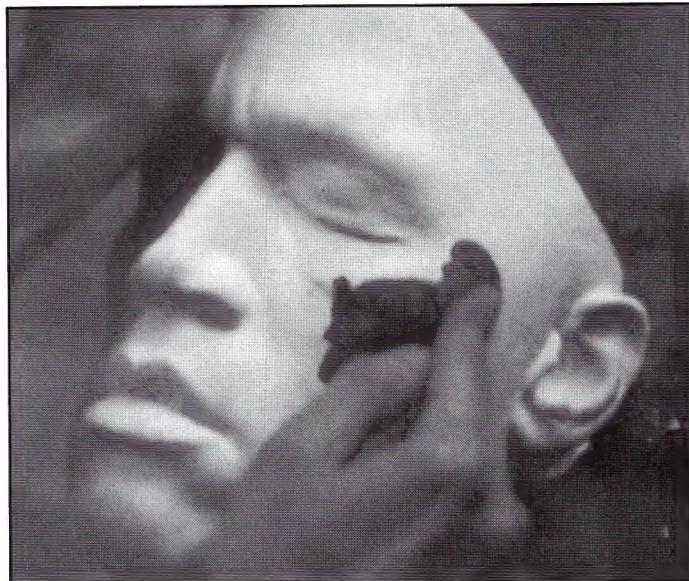
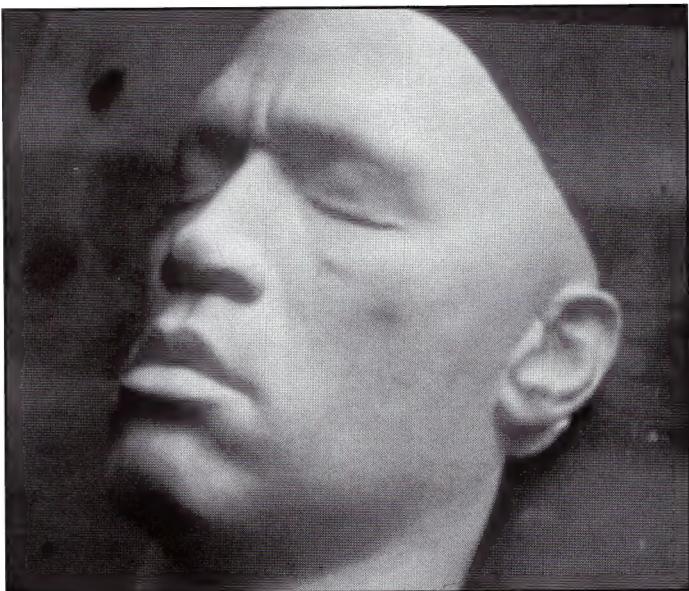
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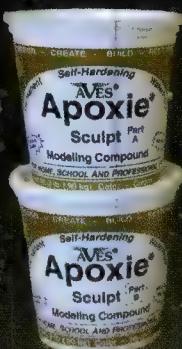
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# In the Arena

with Steve Goodrich

When I received this wonderful T. Rex plaque to finish for an article, I was flying high! So many techniques came to mind. Alas, I had the piece finished and the article written, but I was just unhappy with the way Rex looked. I try to make it a primary concern to show techniques and styles that aren't the usual run of the mill things done over and over again in "how to" type articles. But despite all the best intentions, Rex just didn't fit well with any style other than the old standbys. So I knew then and there that I must redo him from scratch.

After scrubbing the plaque in dishwashing liquid and drying, I putted in a couple of the teeth that didn't fill out. No brainer there, right?

When it was dry I gave it a coat of matte black enamel spray paint. I always use generic brands as they work perfectly well. But I would be remiss if I didn't stress, again, how important it is to basecoat resin with an enamel paint. Enamel paint bites into the resin on a molecular level, where acrylics only lay on top of the surface. If you want a paint job to last



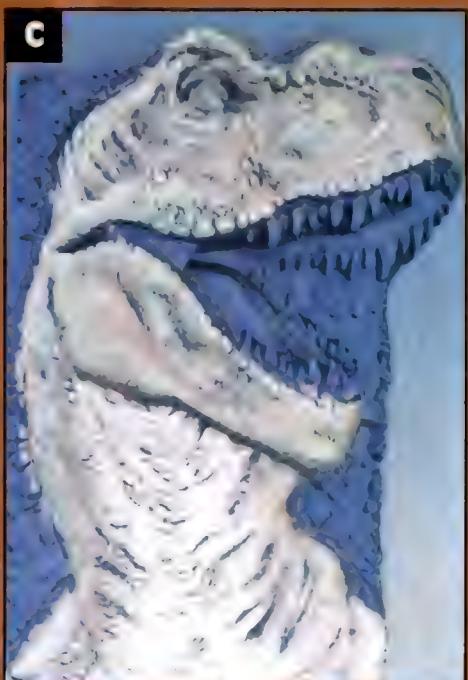
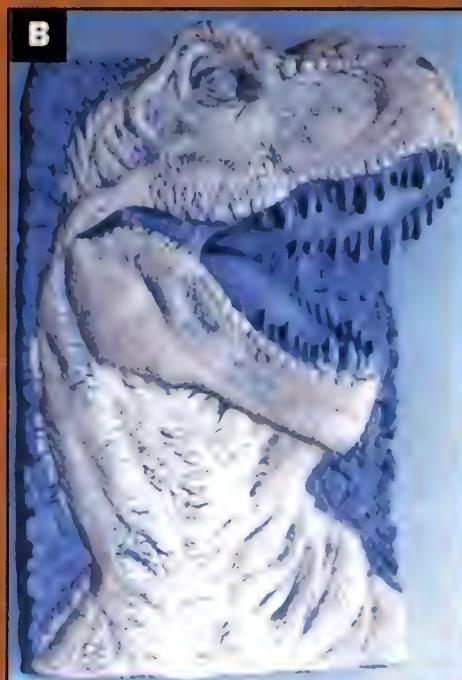
forever on resin, this step is essential. All the subsequent acrylics will then take perfectly to the matte enamel basecoat.

This article is now shifting to an essay on technique, rather than how to do a T. Rex in particular. So shift your mindset and think of other pieces as you pick up the style. If possible, I would like for you to get a black piece of construction paper and mix the paints in tiny amounts (next described) and just paint a small area of the paper to see what is happening.

To lay in an initial color, I mixed about 3 parts of dark chocolate brown with 1 part metallic gold paint. This was liberally drybrushed over the entire animal (Fig.A)...we'll save the rock background as a last step.

Next, I lightened this color with some muted yellow, about the color of a manila envelope. Just kept mixing in the yellow to get an obvious, but not glaring, contrast to the base brown. I drybrushed the front of the neck and chest area with this lighter color.

Now, if you are following





along on paper, look at Fig. B and look at your demonstration piece. The coloring already has a vibrant, "living" look even though it isn't blazingly gaudy by any stretch of the imagination. My point is that frequently mere photographs can't fully render what is going on when you see something in person. Subtlety does not photograph well, yet in person, the richest looking pieces are often of the more subtle coloring.

Next, I mixed a very dark green, and I mean dark! Almost black-green! Then I brought the color up to a medium value of green by adding metallic gold. Approximate mix is 3 parts dark green to 1 part gold. I then drybrushed Rex's shoulders, outer neck and all high spots on the face with this color. I did NOT apply this to the yellowish neck front area that I did earlier. (Fig. C)

Next step is doing the mouth interior. As you probably already have a good grasp on doing mouth interiors since it's been written up dozens of times in a few different ways, I am going to breeze through the very basics as it is a non issue for the overall theme of this article. I coated the entire mouth interior including teeth with redwood, a medium rust color. I then drybrushed the tongue and interior "cheek" flaps with light flesh. Next I coated each tooth with ivory and chalked each tooth yellow/brown near the gum and extended the chalking about halfway to the tip of each tooth. I gave the mouth interior a spray of semigloss fixative spray and let it dry. This allows the chalking to set and gives enough of a sheen to the teeth to remove unwanted wash applied in the next step. A final wash over the entire interior of maroon or dark red completes the mouth. (Fig. D) (Note: You may find that having a piece of paper towel to wipe off the teeth as you apply the wash a good idea.)

Same reasoning applies to the eye. I just filled the eye in with a pastel yellow then gave it a wash of maroon. Then I painted in the pupil, facing forward and downward to give it a more violent look, with black. Finally I stroked in a hairline comma at the front of the pupil and dot at the rear of it with white. (Fig. E) The thing is that eye highlights are merely miniature reflections of objects around the subject. The highlights are caused by the most intense examples of light, so I always use white rather than ivory to demonstrate perfect light. Placement and shape vary greatly so nothing is written in stone about how to actually strike in the highlight.

Finally, I just drybrushed the rock background in a medium grey. Photographed in direct sunlight. Fig. F shows as true to colors as you can get here. (I hear rumbles of complaint about shadows in the pic., but for this tutorial, it is how I felt this pic. should be executed.)

This would be the stopping point if the piece were to be displayed in a normally lit room on any neutrally colored wall. But here is the big "secret" contained in this article. Where you are going to display a piece has everything to do with how you finish it! Is your painting going to be shown in a brightly spotlighted museum atmosphere? Will it be displayed in a mutely lit bedroom? Will it be perhaps used in an actual movie...film or videotape? The point is, that even for the sake of this article, one would want to intensify this particular piece with a strong wash and/or punched up coloring with an airbrush. This would make for better magazine pictures for certain. But this piece is going to take its place on my bedroom wall so here's a final step. When you get this or a similar technique to this stage, rest a bit. Display the piece where it will eventually end up. Can you see any changes that need to be made? Certainly this one needs more for my bedroom...but what? It is so easy to go overboard and make a piece go from a full, rich look to almost comic book luridness, that we must think things out carefully.

For my personal needs here, I mixed 3 parts medium green with one part gold. Using this, I drybrushed a little more highlighting over the neck/breast area and over the largest groupings of facial scales. This added just the right amount of extra highlighting for dimmer bedroom lighting to pick up on.

Finally happy, I gave the whole piece a coat of satin finish spray, then brushed high gloss over mouth interior and the eye. (Fig. G)

As a last note, the very observant reader may be asking the \$10,000 question: "If Steve is so fond of using metallics and pearls, why not just buy the colors in this project right off the rack?" The answer is this. While used properly, out of jar metallics and pearls are a superb addition to a modeler's equipment. However, I was going for a "living" look here. Seldom in nature are bright metallic effects observed on organic subjects...some beetle shells and tropical fish perhaps. But for a dinosaur, I looked at the skin of lizards and snakes. There is a reflective look to most: indeed, pearl or metallic like. But they don't appear as though they are made out of metal. Subsequently, mixing metallics into base colors is, I.M.H.O., the way to go for creating this dry, "living" sheen.

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• Continued Page 27 •

# Fly Like an Eagle...

Background photo © 2003, New Line Cinema



## with Fred DeRuvo

Well, here is a beauty from someone very well known within the garage kit scene! **Eagle Lord** comes all the way to us from the land of Mordor and sculptor, Gabriel Marquez.

This is simply a beautifully rendered kit, consisting of three resin pieces and expertly cast by Mark Brokaw's Earthbound Studios. This model is very rich in detail and you can almost feel the wind streaking across the large feathers of this great bird as it whisks Gandalf to safety! This is the stuff that the Garage Kit Industry is made of!

Painting this was a really a fairly simple procedure, but prior to that, the wings needed to be attached and any resultant seams filled. After gluing, there was a minor seam, which I eliminated with Aves Apoxie®.

I then primed the entire model with sandable gray primer. Once this dried, I sprayed the basecoat of brown, directly from the can. I didn't worry about attempting to cover the tail feathers because this area and the head would be white.

I brush painted Gandalf and the rest of the eagle's

details, including the eyes, the head/beak and the feet, which had been nicely tucked up under the eagle for flight.

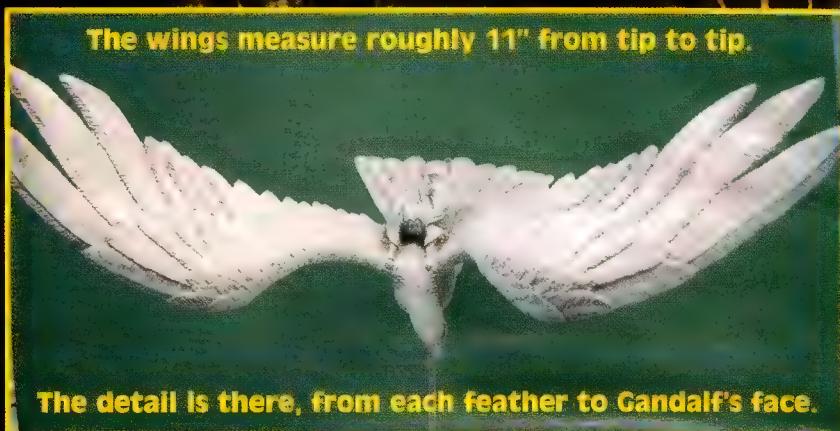
I drybrushed the bird's feathers with copper and lighter shades of brown/tan. All of this drybrushing brought out all the wonderful feathery detail!

This was one fun model to paint! The most difficult part was painting Gandalf, simply because I'm not used to painting figures that small. It's slightly larger than a 1:24 scale figure. What else can be said? I can see any number of base/dioramas for this particular kit. The eagle could be positioned "flying" over a rocky outcropping or the top of Saruman's tower could be replicated. Since I was doing this for an article, I chose to place the eagle into the backdrop shown on this page, using Photoshop.

I'll repeat myself by saying that this is a beautifully rendered kit. Get yours from: Gwin Sculpture Works on the 'Net at: <http://users2.ev1.net/%7Egsworks/> or via e-mail: [gsworks@ev1.net](mailto:gsworks@ev1.net)



The kit parts consist of two wings and the body. The wings interlock with each side of the body nicely (below). Minor puttying is necessary to eliminate the resultant seam.



Above: The brown base coat has been applied. Once dry, a clear dull coat will be sprayed over that.

Below: The highly detailed underside of our eagle friend. Base coats have been applied and further detailing needs to be accomplished.



Above: Gandalf wings his way to freedom on the back of the Lord of the Eagles. Though it's difficult to see in the photo, chalks have been used on Gandalf's clothing, skin and hair to create the illusion of shadows.



# ~~Unleashing~~ the Fury!

From Man to

with Casey Love

Hello readers and welcome to my first installment on sculpting the HULK™! I loved this character as a kid watching the TV show. As of late, I have grown even more fascinated by the whole concept of the Hulk. After several attempts sculpting the character, it became clear that if I was going to ever really capture the Hulk, it had to have two main elements: one, "Dynamic's" and two, "Rage" all within a very large scale sculpture. As it turned out, it was almost two feet tall! Let's not forget some other qualities that need capturing, such as character and a good anatomical structure to boot! After sculpting what was a pretty small Hulk concept, I decided it was time to move on to a larger, full figure version. Seeing as how I have started large sculptures like this in the past only to never finish or lose interest, my good friend Steve West thought I would never finish this project...more to come on that story later, so lets begin!

The very first thing you need to do to get a figure kit of any size started is to gather reference materials and conceptual drawings of your character. Since this was a Hulk and I have a friend who owned a comic book store in Washington where I used to live, I decided to take a trip up to his store to gather my reference material. I was searching for a certain pose. I have seen a lot of Hulk sculptures done and done well I might add, some of which were done by the Shiflett brothers, Shawn Nagel, Randy Bowen among others that were extremely dynamic and well captured. I did not want a small dumpy looking Hulk; it had to be big! I was on a search for a pose that expressed power, anger, rage and change....not that the previously listed sculptors didn't capture some of these qualities, just that I wanted a Hulk pose that hadn't been done before. I started looking through old and new comic books to capture what was in my mind. After a few hours of flipping through comic books, I came across something that looked just like what I had pictured in my head and had been sketched by none other than Dale Keown, probably one of the best known



Hulk artists to date! After finding this comic book, I now needed the picture blown up to scale...so I made that happen magically! (I'M SURE YOU GET THE PICTURE!)

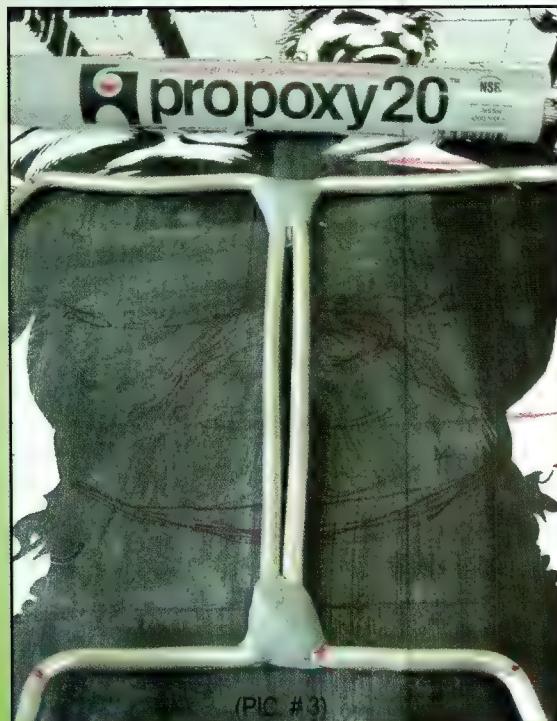
Now that I have the image to size, I pulled out materials I would need to get started (**picture 1**). I used several different types of aluminum armature wire: 1/16th, 1/4-inch and some small brass wire around 22 mm in size to wrap around the entire armature. I also used a one inch-thick, round piece of particle board with a laminated Formica top to mount the figure on. You can use any type of wood board so long as it doesn't warp and it is large enough for the figure. A good rule of thumb is to use a piece of board that is as round as your figure is tall (**picture 2**). I start by building the right and left sides of the armature separately starting below the feet, leaving an extra inch or so of length. Once the armature is built, this extra inch of armature wire will allow us to have something to set into the wood board. Now that I have one side of the armature laid out, I repeat this process using the same measurements to build the left side of the armature (**picture 3**). To hold the



two sides of the armature together I use some 20-minute epoxy putty from the hardware store. You may want to use some latex gloves for this step. I superglue the two armature sides together and hit them with kicker to make it set instantly and to help hold the armature sides so they don't move around when I apply the epoxy putty. Epoxy putty is very simple to use, just break off a chunk and mix thoroughly until the epoxy is uniform in color and apply it where you need strength. It will cure rock hard in about 20 minutes and hold the two armature sides together (**picture 4**).



The next thing I tackled was the pose. I begin by bending the armature with my hands until I capture the feel of the pose correctly. Make sure to take as long as you need and study the pose very carefully from every angle to make sure you are capturing what you want. If the armature isn't posed correctly, your sculpture could suffer and not have the correct feel you were after. It's also very important to think ahead and try to visualize where all the bulk of the clay will be on the armature and see if your armature is posed correctly to allow for this. You will also notice at this point I have the armature wrapped with 22 mm brass wire to give a good grip to the aluminum foil bulking that's about to come. Also, I have the armature secured by drilling the same size holes in the wood board to match the thickness of the armature wire. Now you just simply push the armature wire into these holes to stand the figure up (**picture 5**). It is very important to add some kind of back brace so that the armature doesn't move around. It is extremely important that you have a solid, strong built armature to hold the weight of the clay and to handle all the pushing and pressing that you will be doing while sculpting. For this back support I simple used two pieces of steel All-Thread and some aluminum wire to form a "T" junction and use some epoxy putty to hold it in place. I also created a loop foot in the aluminum wire and used a large wood screw and washer to hold the back support in place. I then epoxy puttied the horizontal piece of All-Thread to the lower torso area of the armature. Once the epoxy cures you will have a solid armature that will not move around when you are trying to sculpt. There are many different ways to mount a support rod to your armature; this is just one method that I like to use. Notice I also place this support far back away from the armature so that I have plenty of room to get to the back area and sculpt freely (**picture 6**).



The next thing to tackle was adding on a TON of aluminum foil over the armature wire. I used Heavy Duty aluminum foil to help bulk out the mass needed to get this sculpture underway. I chose this method for two reasons: one, it's cheap and two, it helps to bake the figure from the inside out. I used approximately 62 feet of foil to bulk out this figure. This is very easy to do; just simply wrap sheets of foil tightly around the armature until you get the mass you're looking for (**picture 7**). Now that I have the armature bulked out with foil, I start by cutting up a block of Super Sculpey and add large chunks with my hands to start building up the clay to the anatomical form I'm looking for (**pictures 9 & 17**). You'll notice that I now slowly start to refine anatomical features that I will continue to add onto as I go. I will add smaller lumps of clay to the basic muscle groups and continue building these shapes over and over again until I reach the desired muscle mass. I now add on the neck and head in basic form. Notice I don't use an armature in the neck or head. This allows you to freely move the head and neck easily to get the desired pose. If this were a much larger scale I would use an armature for more stability. However, at this size the clay still retains good stability without the use of an armature. I want to stress that I am only working on one side of the body at a time for the purpose of this demo. Normally I would



# It's a Wonder (FULL) Fest!

with Fred DeRuvo

**O** kay, let's talk about a show that has been around for a very long time and even though the landscape of the modeling industry has changed immensely during that time, WonderFest™ manages to continue to cater to modelers of nearly all ages and from our point of view, shows no real signs of aging. It felt great to once again attend a Wonderfest event. Although we've had folks "covering" these events for *Modeler's Resource* each year, we wish we could personally attend on a more regular basis. However, we were finally on our way and this year would enjoy Wonderfest up front and personal!

Well, we arrived - after a long flight from the Sacramento International Airport - into Louisville, KY, at about 11:30pm on Friday, too late unfortunately to hit the Lizard Lounge by the time we actually arrived at the hotel. However, there were plenty of folks hanging around talking excitedly about the show, which started in a mere few hours.

The morning came quicker than I expected, but we were ready to go! The crowds were certainly there, ready and waiting to barge through the doors for the newest kit, to trade stories with other modelers, to enter the contest, attend the demos, or any number of combinations. They came, they saw, they bought and added to their collection.

Even though we were there to vend and meet and greet, I was going to make sure that I scoped out anything new that needed to be added to the *Modeler's Resource* collection too! The very first table I visited was Steve "CultTVman" Iverson's table to purchase one of the new resin cast "Mockingbird Lane" kits from Creature Arts. I'm talking about the deluxe version of course; the one that comes with the two diecast vehicles and nameplate. The box art had been done by Chris White, the man who created all of Polar Lights box art for their original kits, and what he had created for this one was most certainly suitable for framing. One of the next stops I made was to see Chris himself to get this artwork signed. This is a beautifully sculpted and cast kit that is in scale with the styrene Addams Family House and Psycho House kits from Polar Lights. In fact, for those wishing to create a "neighborhood of horror," all three kits could easily be done and placed side by side in a long diorama. Beyond this kit, I also added the Marta Kristen figure to my collection, which compliments the LIS Robot. I couldn't leave Steve's table without obtaining the six individual DVD's of CultTVman's Fantastic Modeling series. You can be on the lookout for reviews/highlights of all these products in upcoming issues of the mag.

More looking around led me to Jimmy Flintstones' table where I was too late to pick up one of the new spaceships from The Coneheads, though I was able to get a character from Ice Age and an original of a kid piloting a flying saucer. On to Howard S Studios to take a gander at the new Hellboy 1:1 scale bust and upcoming things like a Herman Munster bust, also in 1:1 scale. You know, there are some phenomenal sculptors out there and it always amazes me to see sculpts like Hellboy. While I stand in awe of the quality of these sculptures, it's difficult to relate HOW these things are sculpted! To be able to put that much detail into clumps of clay is way beyond me. I'm glad these people do what they do because just think of how empty our shelves would be without their prestigious talent.

Stopping by Amoktime, Inc., I chatted with Paul and checked out the product that seemed to be flying off his shelves. Dark Carnival was next where I picked up their version of Harley Quinn. I have my own ideas of what type of base to create for her. This is a very well sculpted model that truly seems to capture the essence of Harley's effervescent personality. I was too late to pick up their new Captain kit, but I'll soon be adding that to my collection as well.

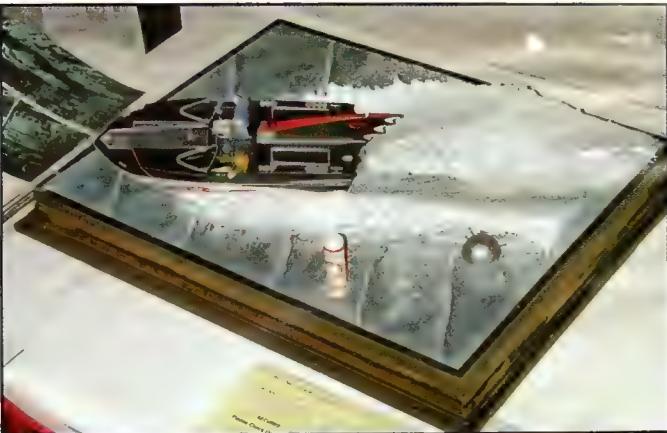
Not too far away was Polar Lights' booth. It was great to see the new box art for the upcoming Sci-Fi spaceships soon to be available. With so much downsizing in the modeling industry today, to see the continued perseverance of Polar Lights and their modeling releases was great! Beyond all the new Sci-Fi kits that PL is releasing, the good news for figure modelers is that Polar Lights has not abandoned you! A Captain America that was originally released by Aurora, will be available. There will be some nice modifications and improvements in this upcoming kit release, but the nameplate and "splashes" will be included. Original Aurora box art will be utilized. I'm excited already! How about you?

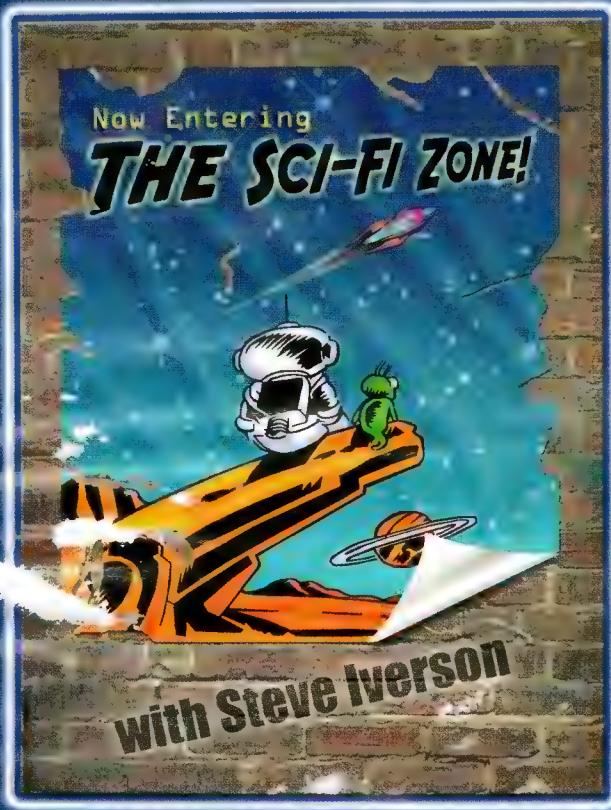
The model contest room was another place I spent a good deal of time in, appreciating the talent and outcome of that talent seen in the results of many hours of individual labors of love. Model after model showcased the enthusiasm, creativity and sheer joy of model building. We've

**Opposite page: Just some of the high quality models that were entered into the model contest at WonderFest.**



**Evelio Mora's Creature**  
Winner of the Special Category Award  
sponsored by Modeler's Resource®



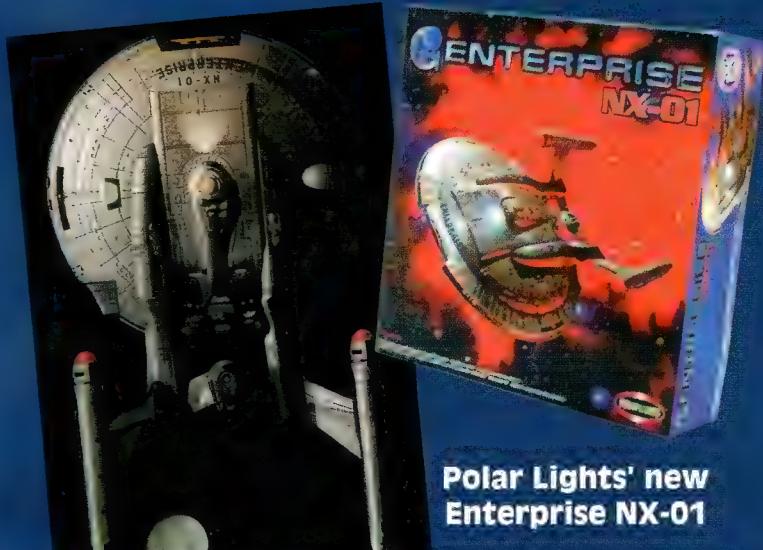


**I**t's been an exciting year in the science fiction genre and it just keeps getting better. There have been lots of developments in the world of sci-fi modeling, starting with more great Star Trek news.

The refit starship Enterprise, as featured in Star Trek: The Motion Picture will be coming this fall from Polar Lights. It will be 1:350 scale, measuring about 33 inches long when completed. Polar Lights is still working on the prototype, so it has not yet been determined if the model will feature interior parts such as the shuttle bay or botany section. Photos of the prototype, which is still being refined, have been posted on the Polar Lights website.

Modelers are excited about this new kit for a number of reasons. The original 22-inch AMT/Ertl model of the refit Enterprise was problematic. Many of the details were inaccurate and many aftermarket products were created over the years to help modelers make the kit better. The original release was the preferred kit to get, as that had a more accurate smooth hull. (It was commonly referred to as a "smoothie" by modelers!) Later releases of the model featured a horrible engraved pattern on the hull that was an attempt to recreate the "Aztec" paneling on the studio model. Needless to say, this is a welcome addition to line of Star Trek models!

We've seen two other Star Trek kits released this year from Polar Lights. The Enterprise NX-01 is just arriving in stores and is a big hit. This impressive 1:350 scale kit measures 24 inches when completed. Polar Lights has posted some reference material to their website to guide you when painting and there have been several posts in the Polar Lights forum at HobbyTalk with suggestions for building the model.



Polar Lights' new Enterprise NX-01



Above: The NX-01 recently on display at the Polar Lights booth at WonderFest™. Right: An early look at the prototype for the Polar Lights refit Enterprise. Additional detail work and refinement have yet to be completed.

Model is almost 3 feet long! Below: Bandai has released their own version of the NX-01 that comes pre-painted with lights!





**Above left:** The resin Romulan Bird of Prey from Starcraft is also in the same scale as the classic Enterprise from Polar Lights. **Right:** Some of the many decals from JTGraphics designed for use with the Polar Lights classic Enterprise.

Some suggested improvements include:

Apparently there is a slight twist or warp to the nacelle area caused by misalignment of the locator pins. Polar Lights manager Dave Metzner suggests that "snipping the three locator pins off on the bottom right side of the rear hull seems to eliminate the twist almost entirely. Making the locator holes in the top part larger by reaming them out with a Dremel tool might also solve the problem."

It was noted that it would be difficult to fix the seams on the nacelles after the clear Bussard collector was installed. Metzner suggests you "cut the nose caps off with a razor saw just forward of the raised ring and remove the mounting ring for the dome backing plate and the two ridges. You will be able to file, sand, putty or whatever without damaging the domes. After your entire cleanup is done, paint the caps and insert the domes and backing plates from the back side of the caps."

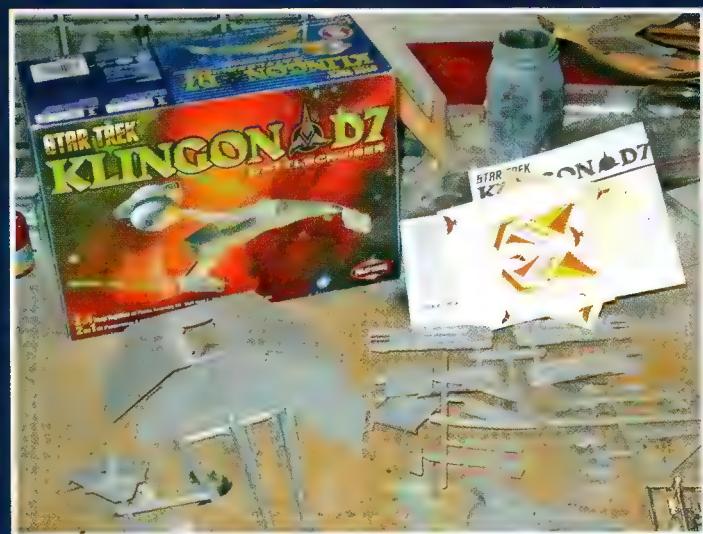
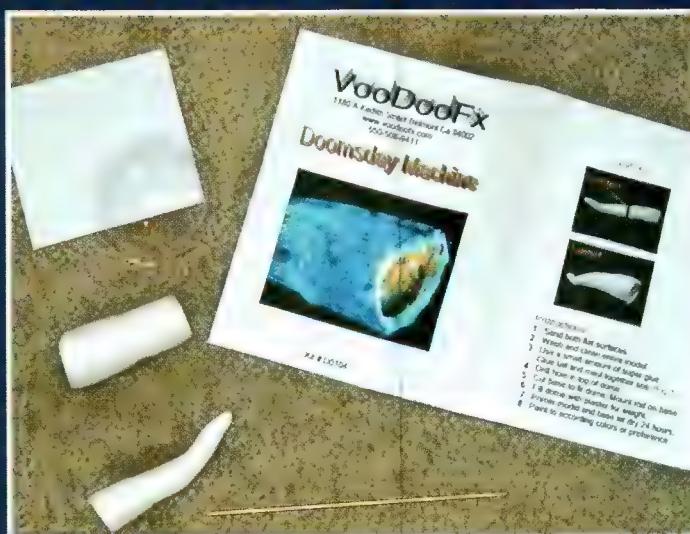
Also out earlier this year is the Klingon D-7 Battlecruiser, a 1:1000 scale snap kit, much like their classic Enterprise. It comes with extra decals for the Klingon

alphabet, as well as alternate Romulan markings as seen in the animated Trek series. This is a great companion piece to the Enterprise, though the modeler needs to do a little extra work to make this kit accurate.

The first run of the Klingon kit has a flaw where the "neck" meets the body of the hull causing the neck to lean to one side. Carefully trimming the part with your razor knife will allow you to adjust the alignment of the neck. You may also want to review reference photos and make enhancements to the bridge platform. This part is too thick vertically and the cylindrical object is too tall. You should be able to cut this up and rebuild it. The nacelles should point inward about a 1/4 inch more, so you may want to carefully adjust these parts.

In addition to these models, Polar Lights has the Scorpion shuttle from Nemesis finally coming out in October. There will be a 1:1000 scale Romulan Bird of Prey as part of a line of plastic "diecasts" from Johnny Lighting this fall. And there are additional Star Trek models in development from Polar Lights for release in 2005.

**Below left:** VoodooFX has come out with this little kit of the Doomsday Machine. **Below right:** The Polar Lights Klingon D-7 snap kit is roughly in scale with the Polar Lights classic Enterprise.



# Chuck Kaparich's thunderpig

with Jim Bertges

Ed Roth would have been proud. This little piggy and his blazin' bumper car would fit right in with the well-loved line of Finks, Weirdos and other bug eyed monsters that populated the Hobby Store shelves back in the Sixties. Thunderpig is the creation of Chuck Kaparich who, with the help of John Detrich, has transformed him and his vintage Dodgem car into three-dimensional solid resin glory. Not only is the kit really cool, it also comes in a bitchin' box with wild art and a great, two-page instruction sheet to complete the package.

Like many of the Ed Roth kits of the past, this one is based on a real vehicle! Thunderpig is actually the name of a customized, flame painted, jade green, real 1947 Dodgem bumper car that Chuck Kaparich built at his home in Missoula Montana. To see the real thing, you can visit Chuck's page on the Net at:

[www.thunderpig.homestead.com](http://www.thunderpig.homestead.com).

Once there, you'll also get an inside look at how Chuck took a junkyard cast off and turned it into one of the coolest rides in the country. There's also a section that chronicles the development of this very kit!

It's almost like building two kits in one. First there's the Pig himself, solid resin and full of porcine pulchritude as an excellent figure kit; then there's the vintage '47 Dodgem bumper car that cries out for that "special" paint treatment to make it stand out. Like the real thing, this radical ride would look practically naked without some flames shooting out of its sides. So, first we'll tackle the pig and then take a look at that special Dodgem paint job.

## BUILDING A PIG

Putting this pig together is pretty simple. He only has nine major parts and you can tell where they're supposed to go just by looking. The arms have great locator pins that work perfectly after a little shaping. The head is in three parts: the upper head, lower jaw and big slobbery tongue. His boots also have fully functional locator pins that are very helpful in test-fitting parts. After washing and priming the parts with white, I sprayed all the exposed areas of piggy flesh with a lovely pink. Prior to assembling his three-part head, I painted the tongue and inner mouth parts 'cause it would be really hard to reach them through those pointy teeth after I glued his noggin together. It took a little Aves Apoxie Sculpt to hide the seam between upper and lower jaw, but once it was done and resprayed with pink, you'd never know they were separate parts. The back of the two parts also had locator pins, but once the head was assembled, they didn't quite fit into their corresponding holes, so I removed them. I also had to do a bit of grinding to the back of the head to get it to seat properly into the neck hole.

I decided to go ahead and paint all the parts separately before assembly





because once the Pig is placed into the car, his cloven hooves have to rest on the shifter and steering wheel properly. So I figured I'd finish his assembly after the car was done. I did as much detail painting as possible while he was in his disassembled state. I accented his flesh with artist's oils and shaded his pants and shirt with acrylics. The best parts are his huge eyes, great for testing out bloodshot painting techniques. I used a combination of Testors Light Gray Acrylic and Tamiya Clear Red, swirling them together until his eyeballs had that "raw bacon" look. It was fun, but it's easy to overdo and leave the eyes looking pink instead of bloodshot.

The only other spot that would possibly call for any putty, the attachment point between the arms and body, had to wait until I could properly position his porky appendages. The helmet got a couple of coats of Testors Chrome followed by a coat of Testors High Gloss to protect its silvery shine. After I had done as much as I could with Mr. Piggy, I set him aside to tackle the work on his ride.

#### FLAMING DODGEM

This is the part where I repeat my personal Modeler's Resource credo: "I make mistakes so you don't have to." Yes, it's true...I made mistakes in the painting of the Thunderpig Dodgem car, but it was all in the name of experiments that will help you, the reader. Really. Anyway, I was following the example for creating "Flame" paint jobs from a copy of Scale Auto magazine and in addition I was testing out the efficiency of a couple of new masking media. So, I'll explain what I did step by step and let you in on any mistakes.

First, I must admit that I was ignorant of the fact that there was a real Thunderpig Dodgem when I started building this kit. If I had been aware, I probably would have followed the paint colors of the original more closely. However, I like the color choices I made and in the end it's really up to the modeler to make his own decisions. I wanted the body of the car to contrast with the bright edges of the flames I planned to paint, so I picked up a can of Testors Boyds Kandy Scarlet for the main body color. I sprayed the interior flat black, masked it off, then primed the exterior in silver (this is mainly because there is a lot of chrome on the finished car and I planned on using the silver as an undercoat for that). This is where my error comes in. I wanted to test two new (to me at least) forms of masking I'd read about, Silly Putty and Elmers Tac 'N Stik. Because I wanted the silver on the grille and some other chrome parts to show after the main paint was applied, I planned to mask off chrome areas in the front and back with these two gooey substances. I wasn't sure if either of these items would leave a greasy residue or lift the silver paint, so I gave the silver undercoat a layer of Future Acrylic as a protective coat. I used the Silly Putty for the front and the Tac 'N Stik for the rear and found that they both applied easily and pretty much stayed put. The Silly Putty does have a tendency to fall off if bumped or handled too much, but it did the job. With my masking in place, I proceeded with the base paint.

I wanted a nice, smooth finish, so I followed the "standard procedure" for painting with a spray can. First I warmed the can itself in the kitchen sink filled with warm water. This is the only way you



## with Mark McGovern

This is a nifty little resin kit from Cygenus Studios that is based on a creature seen in the 1987 movie *The Gate*. According to the description on the producer's web site, Minion represents what one of the "roadies of the Underworld" might have looked like had they not been played by actors in special effects costumes in the picture. Sculpted in special Hawkins, the kit comes in 10 pieces and stands over 11 inches tall (photo 1).

Dave Meadows of Dynamic 3-D Designs sculpted the "Skulls and Bones" base that I used for the figure. Also cast in resin, it was made to accommodate most any horror figure model. Since the protagonists of the picture found the portal to the Underworld in their back yard, I felt that the small bushes and stones, which were molded on the base, suited Minion perfectly.

### Step One: Turn On The TV

In order to get a better idea of what Minion should look like I rented a VHS copy of *The Gate*. As it turns out, the model really is "life size" - in the film, Minion and his friends were no more than a foot tall. This makes the resin base out of scale with the figure...but then, Minion didn't have a lock and chain on him in the movie either, so what the heck? Trust me, although the special effects were ably done, you'll have a better time building the kit than you'll ever get from seeing the movie. So let's let the good times roll...

The particular sample I received had already been assembled. The joints were so well camouflaged that I really couldn't tell how many parts came with the kit. I got that information from the Cygenus Studios web site. The model had already been primed and basecoated.

The paint turned up a few small molding flaws. Scraping over them with a #11 X-Acto knife smoothed these flaws. The marks left by the knife fit well with the surrounding texture, so I left them alone. The figure and base were washed with soap and warm water, dried, then treated with Poly S Poly Prep before painting.

### Color Me Minion

I thought it best to paint Minion's eyes first. It was hard to tell in the film, but it looked to me as though they were a deep red verging on black. I





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masked around the eyes with Parafilm M, then covered the rest of the model with a plastic shopping bag.

The basic eye color was Testors Gloss Red, which I airbrushed to leave the color a little lighter in the center and deeper around the edges. Then I darkened the red with Testors Gloss Black and sprayed only around the outer areas of the eyes. Pure gloss black was applied to the outermost rims. I waited several days for the gloss paints to dry good and hard before I handled the figure any further.

When I got the figure it had already been airbrushed with a pink flesh tone mottled with yellow green. This wasn't a bad start, as Minion and his pals were a baby pink in *The Gate*. Since I wasn't sure just what type of paints (oil-based or acrylic) I was painting over, I chose to play it safe and used Testors oil-based colors. I added some cheesy yellow-gray spots and darker gray squiggles to break up the color a little more. At this time I also painted the interior of the mouth. (photo 2).

To bring out all the recessed details, I applied a wash of Windsor and Newton Burnt Umber artists oils, thinned with mineral spirits. This solvent can be used over oil-based paints if the underlying paint has been allowed to dry thoroughly and the wash isn't brushed on too vigorously. Too much brushing will indeed loosen the underlying paint that was softened by the wash. But when done right the effect is great (photo 3). The wash was allowed to dry thoroughly; patience is one of a modeler's most useful tools.

Then I drybrushed the base colors to reestablish the flesh tones. Given all the detail sculpted into the piece, I'd like to be able to write that this was an easy task. But the fact is I had to do a lot of "noodling" with the colors before I was happy. At one point I decided that the burnt umber didn't quite satisfy me, so I deepened the shadows with a black wash. (Photos 4-8 show some of the process.)

Eventually I felt the flesh tones were about right - that is, I wasn't going to wrestle with 'em anymore. I masked the eyes and mouth with 3M Parafilm M, then oversprayed the figure lightly with flat white. (I checked my progress carefully in doing so, as it's really easy to overdo the white paint.) That little application unified the underlying colors nicely (photo 9).

I painted the finger and toenails a nasty looking yellowish-pink, highlighted with light gray. The entire figure was sprayed with Krylon Clear Matte Finish; this actually dries to a satin finish, which I preferred for Minion's skin. The eyes, mouth, and nails were all made glossy with two applications of Future Acrylic Floor Polish (photo 10).

#### Support Your Local Minion

The resin "Skulls and Bones" base that would support the figure required some support itself. I found an oval pine craft plaque in my stash that fit the resin piece. I primed the wood with Krylon Gray Sandable Primer, then applied their Fleck Stone. The Fleck Stone was sprayed with Flat Black.

The "Skulls and Bones" base was also primed, then airbrushed with a variety of Testors Armor Sand, RAL Brown, Light Ghost Gray and Olive Drab oil-based paints to basecoat the principle features. As with the figure, these colors were allowed to dry thoroughly, then a flat black wash was applied to the piece (photo 11). I drybrushed over the details to restore the base colors, leaving the black wash in the crevices. Highlight colors were applied next. To emphasize the raised areas, I worked the colors into one another for the most natural effect, leaving no pure, undiluted hue visible anywhere on the base. The finished colors were sealed with a few light applications of Testors Dullcote.

• Continued Next Page •

• The Gate...Continued from page 25 •

**The End Is Near**

At this point I cemented the resin "Skulls and Bones" base to the wooden craft plaque with 5-minute epoxy. After this had set I located pins, cut from small nails, to help hold the figure's right foot and the big lock to the base. For detailed information on how pinning is done, see my article on building "The Crusher" in Modeler's Resource #52. A local bowling trophy shop printed my nameplate artwork onto a piece of brass. I trimmed the brass plate to match the contours of the resin base and the edge of the wood plaque, then superglued it into position.

The lock and Minion were epoxied onto the base all at one time. There were a few gaps that I filled with epoxy putty; the work was easily concealed with a little paint once the putty had set up. In order to add a little life to the base, I made some debris from some small leaves, which I had collected from my driveway one autumn. Some of these leaves were the right size for this scale, but I ground up most of them in a mortar and pestle. A little of the stuff scattered about the base gave it a more realistic appearance (photo 13). The debris was adhered to the base with matte acrylic medium thinned with a little water.

I was very happy with the way this project turned out (photo 14). Minion sells for \$105.00 plus \$3.00 shipping in the continental United States. You can have one of these little devils all for your own by ordering directly from Cygenus Studios. Go to their web site at:

<http://www.cygenus.com/models>

and click on Minion's picture.

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# - ARENA FAQ -

**Editor's Note:** Readers, would you like Steve to answer your questions here in this column - Arena FAQ? You'll find his e-mail address at the end of this article. If you'd prefer to use the postal service, feel free to send us your questions and we'll forward them onto him. Steve may not be able to answer all questions here because of space limitations, but he'll certainly do his best!

• From several readers •

Q Several of my older models have developed super-glossy areas. Washing the models does not remove this gloss. What causes this and can it be fixed?

A: The models are all vinyl kits without exception. This never happens on resin or styrene kits. What has happened is that you have taken a shortcut and sprayed fixative spray directly onto the plastic itself. Frequent example is a Batman kit cast in black vinyl. Why paint the plastic when it's already the right color, right? Spraying any fixative onto vinyl causes a reaction after 2 to 4 years and turns the plastic glossy. The only solution is to either strip the entire piece and redo it all, or paint over the glossy parts and refinish. This will never happen if you basecoat your vinyl kits with acrylic paint. Either use an airbrush or bristle brush to basecoat ALL areas of vinyl. If you basecoat over clean vinyl, there is no need for any type of primer. Your final fixative spray over painted areas will not go all glossy this time around.

• From Nate from N.Y. •

Q I tend to have bad luck when moving or just displaying models. They fall onto even a carpeted floor and hairline cracks appear at the joints. This only happens on resin kits. I am careful to pin and glue joints very well, but I'm always getting these cracks. You have no idea how maddening this can be. I spend more time repairing these cracks than I do on the actual models. Am I doing something wrong, or am I just plain unlucky?

A: Actually, I DO have an idea of how maddening this can be. What happens is that any sharp blow or trauma to a resin joint dislodges the glue contact. Instant glues used for resin and vinyl are splendid, but like everything they are not immune to accidents.

I suggest going to any hardware or department store and look for a product called Gorilla Glue. This is quite expensive, about \$7.00 for 2 ounces, but it is a Godsend! (See [www.gorillaglue.com](http://www.gorillaglue.com)) First, practice with the glue on resin scraps. It expands as it cures

so you will want a working knowledge of its properties before getting down to business. Do your joints as usual substituting Gorilla Glue for the P.V.C. glue. You may wish to leave a couple bare spots on the joint to tack things in place with the P.V.C. glue. This will make it instantly hold while the Gorilla Glue cures overnight.

I have tested this product by putting a leg on a figure without even pinning it. After cured, I literally dropped the piece onto a carpeted floor from about 6 feet and I can't break the joint! It advertises itself as "The Toughest glue On The Planet" and is really amazing me to no end. I don't even bother with pinning resin joints anymore unless it's a large spot that has to carry the weight of a large piece. Your accident prone worries will be over if you start using this product as directed.

• Sandy from N.C. •

Q Why are there so many "artsy" female models out there and no male ones for us girls?

A: Sandy's question is the single most frequently asked question by female modelers. The answer seems to have one central reason: because garage kit producers are virtually all male. Men just aren't interested in doing "artsy" (I love that term for nudes) male subjects. The few that have been bold enough to consider such a thing are just too worried about what others may think of them if they did so.

What has always amused me personally is that women have as much money, maybe more, to spend as men do, but nothing really to spend it on model-wise. Ladies that are true fans of so much of what the industry covers are very rare indeed. I've heard things like "Yea, Conan or Tarzan are great sculpts, but just aren't romantic or artistic." While I will leave it to others to define "romantic" and "'artistic," I think I get the gist...mature subject matter geared for women.

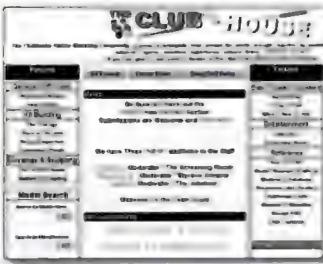
So, there is really no solution to this situation that I can see till some guy has the guts to produce a line of kits for the ladies, or if a lady were to consider starting her own garage kit company. Maybe Sandy will pick up the gauntlet.

I will be happy to put nearly 40 years of accumulated knowledge (learned mostly from experience) to work for you. Questions can be sent to me at [troubleshooter@linuxmail.org](mailto:troubleshooter@linuxmail.org). All mail will be considered for this column.



## You Are Not Alone!

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Hobby Talk  
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Bulletin Boards for Hobbyists

• Hulk..Continued from page 17 •



(PIC. #4)



(PIC. #5)



(PIC. #6)



(PIC. #7)

not do it this way because it slows you down and you will have a harder time adding the proper mass on later. Normally I would add to each side of the sculpture as I go, turning the sculpture to see it from every angle as I work out the anatomy of the sculpture. It's good practice to sculpt

was also a hard habit to break later on. Refer to **pictures #18 - # 27** as I continue the rough-out. I'm mostly using my hands and a couple of tools to rough out the form. I'm using a wooden spoon spatula tool, a burnisher and small loop tool for all the adding of the rough forms at this point.



(PIC. #8)



(PIC. #9)



(PIC. #10)



(PIC. #11)

everything out in proportion as you go. Add the same amount of clay to both sides as you work on your sculpture. When I first started sculpting I would work one side at a time which not only slowed me down considerably, but it

**(Pictures 28 - 33)** Now that the body is somewhat well roughed out, I moved on to building the armature for the hands. I started by using 1/16th-inch gauge aluminum armature wire. I start by cutting off a piece of 1/4-inch arma-



(PIC. #12)



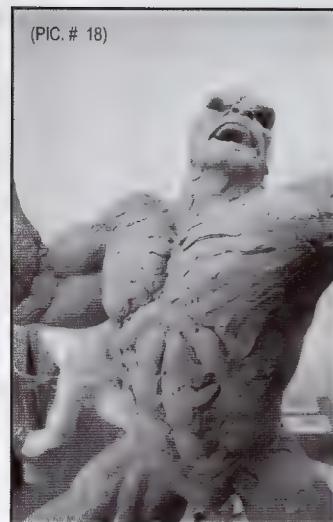
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(PIC. #14)

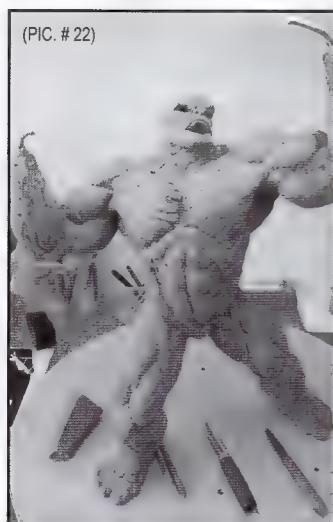


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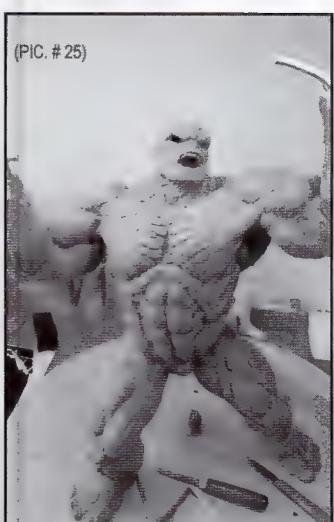
ture wire to build the hand. I start at the thumb and allow for a little extra length and bring that back and start wrapping the 1/16th-inch wire tightly around the 1/4-inch wire to make the wrist and to make a socket so the hand can slide on and off of the 1/4-inch wire easily. I now continue to

have the basic hand armature ready to go. I now add some 22 gauge copper wire around each finger to give the clay better grip. Then to bulk out the palm area, I use some aluminum foil. The last and most important step is posing the hands. Once the armature is built you now need to pose

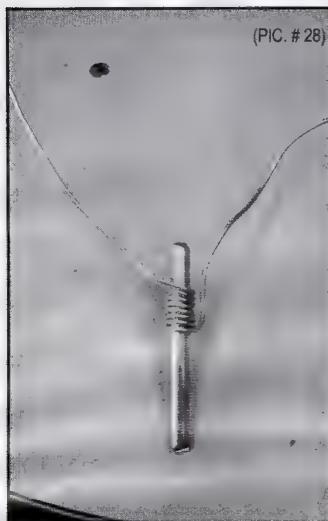


measure each finger, allowing a little extra length and then loop up and down until I get back to the thumb where I then wrap and twist the wire together. Now all that has to be done is to twist each finger tightly together and now you

the hands and work on them in the very same manner, posing each hand as I did with the body armature. You want to make them come to life and express some emotion to add to the figure. Hands are sometimes overlooked in a



• Hulk...Continued from page 29 •



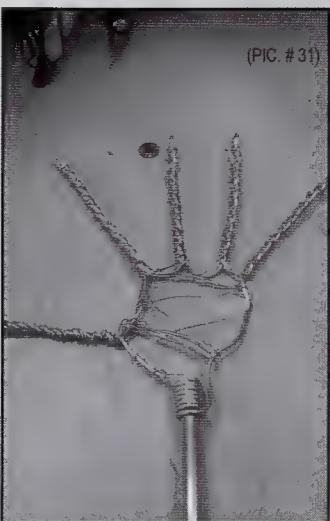
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(PIC. # 29)



(PIC. # 30)



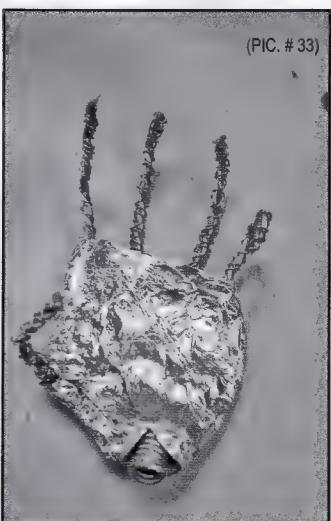
(PIC. # 31)

sculpture, but they should help to tell the story of what's going on in the character. One of the best hand sculptors I believe is William Paquette. His hands always have something to say to the viewer as well as conveying correct

on and off as needed. You can see I am just adding small chunks of clay bulking out the hand. I noticed very early on that the wrists were too long and decided to cut them down later on in the sculpt. I used a piece of fishing string to



(PIC. # 32)



(PIC. # 33)



(PIC. # 34)



(PIC. # 35)

anatomy and good structure and character.

**(Pictures 34 - 37)** I have now attached the hand by simply sliding it on. This is possible since I built the hand armature to fit over the 1/4 inch armature wire. It simply slides

remove some clay and cut the armature wire down about an inch and then put the hand back on to give it more of the Hulk's strong forearm look that he has. In **picture 37** you can see I have most of the rough out of the hand sculpted. It's important to make sure you don't lose the pose and proportions as you build out the final forms.



(PIC. # 37)



TO BE CONTINUED.....

Well folks, we've reached the end for now. Please check back very soon to see the final completion of this MASSIVE MONSTER!!!!

MR



# IT'S ON THE WORLD WIDE WEB!

PLACES FOR MODELERS TO CHECK OUT ON THE SUPERHIGHWAY!

- Artcast, Inc.  
<http://gtesupersite.com/artcast/>
- Aves Studio  
<http://www.avesstudio.com/>
- Bare-Metal Foil  
<http://www.bare-metal.com/>
- Burbank House of Hobbies  
<http://www.houseofhobbies.com/>
- Clubhouse  
<http://pub76.ezboard.com/bplbbmemberssite>
- CultTVman Sci-Fi Modeling  
<http://www.cultvman.com/>
- Diamond Select  
<http://www.diamondselecttoys.com/>
- DRONE  
<http://www.dronemagftvmc.com/>

- Graf-Fiti Creations  
<http://www.graf-fiticcreations.com/>
- Hi-Way Hobby House  
<http://www.hiwayhobby.com/>
- Hobbytalk Bulletin Board  
<http://hobbytalk.com>
- Hobbytown, USA  
<http://hobbytown.com/>
- IPMS/USA  
<http://www.ipmsusa.org>
- Kalmbach Publishing  
<http://www.kalmbach.com>
- Lunar Models  
<http://www.lunarmodelsonline.com/>
- MegaHobby.com  
<http://www.megahobby.com>

- Marco Polo Imports  
<http://www.marcopoloimport.com/>
- Monsters in Motion  
<http://www.monstersinmotion.com/>
- Polar Lights  
<http://www.playingmantis.com/>
- Skyhook Models  
<http://www.skyhookmodels.com/>
- Tamiya America, Inc.  
<http://www.tamiya.com/>
- Testors  
<http://www.testors.com>
- Woodland Scenics  
<http://www.woodlandsenics.com/>

Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase of any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.

# Modeler's Exchange

**Classifieds • E-mails • Addresses**



**CLASSIFIEDS:** List your "wants," "trades," or "sale items" here. It's free of charge to all readers of Modeler's Resource, on a first-come, first-served basis, as room permits. Items to be sold must be \$75.00 or under in order to qualify for listing. Anything greater in value will have to be listed in one of our purchased Display Ads. (Modeler's Resource assumes no liability for any service/product highlighted in this free Classifieds section.)

**PENPALS:** Would you like to have your e-mail and/or snail mail address listed so that you can contact other modelers? It's also free, as room permits.

## Writer's Addresses:

Got a question/comment for our regular writers?

Bertges, Jim	nlckpd@aol.com
1332 Currant Ave, Simi Valley CA	93065
Craft, Bill	craftbeast@yahoo.com
Fredericks, Mike	pretimes@aol.com
Goodrich, Steve	hydra@northnet.org
Graf, Hilber	Unccreepy@aol.com
www.graf-fiticcreations.com	
Hall, Andrew	
29 Ullswater Crescent, Watergate Estate, Crook, Co Durham DL 15 8PW England	
Iverson, Steve	CultTVman@aol.com
McGovern, Mark	markathy@toast.net
3033 Sherbrooke, Toledo OH 43606	
Morgan, Mike & Cindy	pakrats@earthlink.net
Piatt, Norm	getwebbed@lvc.com

## Addresses:

Want to touch base with other modelers?

Tanya Neals: Vaneals@att.net	Ronald Baughman DS-0988 1 Kelly Drive Coal Township, PA 17866-1021
---------------------------------	---

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!

## Classifieds:

• **FOR SALE OR TRADE:** Misfits licensed action figures, 1:6 scale. Send money order for \$25.00 for each, postage/shipping included. Many other 1:6 scale figures for sale. Ask for list. Contact: Gregory Flanagan, Box 267, Grand Central Station, New York, NY 10017.

• **FOR SALE OR TRADE:** I have one (1) mint condition, Silver Foil-stamped Collector's card, STAR WARS "Attack of the Clones" for sale or trade. I am also wishing to expand my reference and knowledge and I seek pen pals. I am a military, Sci-Fi modeler. I do not have a computer nor do I have access to one at this time, so via mail is my only form of corresponding at this time. Those interested in contacting me on one or both of the above issues can reach me at the following address: Ronald Baughman, DS-0988, 1 Kelley Drive, Coal Township, PA 17866.

• **WANTED:** Damaged, unbuilt/unpainted 1:6 scale resin kits or parts. Mammals - humans - apes are needed also 1:6 scale swords and machetes. Contact: Gregory Flanagan, PO Box 267 Grand Central Station, New York, NY 10017.

• **WANTED:** These original Aurora manufactured model kits: Phantom of the Opera (#428), Dr. Jekyll as Mr. Hyde (#460), Forgotten Prisoner of Castle-Mare (#422), Captain America (#476). Will pay reasonable price for kits that are mint-sealed in box. Contact: Darryl F. Gozdan, 96 Eggert Rd, Buffalo, NY 14215 (716)894-3156.

# Videos, DVDs & Kit-Related Media **COMING TO YOUR...**

*Contributors this Issue:*

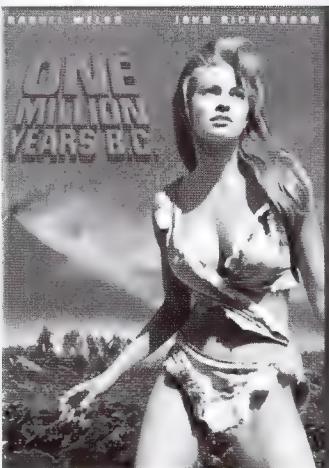
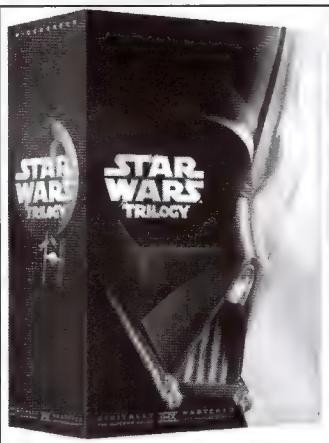
Scott Marsh

Welcome to a revamped Small Screen! What we hope to do here is to highlight newly released DVDs as well as talk about the prospect of upcoming, but not-yet-released DVDs.

I've taken the liberty of separating DVDs into specific genres, which may make it easier for you to locate your area of interest. There are a lot of great movies out there and soon to be and hopefully, this column will serve as a guidepost for you as you await the release of your favorite DVD!

## SCI-FI

Finally! In what is surely the biggest DVD event of the year, on September 21, 20TH CENTURY FOX will release the long awaited original Star Wars trilogy (Chapters 4, 5, and 6) in a 4-disc box set which includes all new Anamorphic 2:35:1 Widescreen transfers of A New Hope, The Empire Strikes Back and Return of The Jedi. A fourth bonus disc includes the most comprehensive feature-length documentary ever produced on the Star Wars saga, and never-before-seen footage from the making of all three films. But wait! That's not all! In what's either good or bad news depending on your point of view, rumor has it that George Lucas is once again fritzing with the trilogy and that these versions will feature new scenes, updated effects and other changes from the 1997 Special Editions, including newly filmed footage of Emperor Palpatine in The Empire Strikes Back, as well as a new and improved CGI Jabba The Hut in A New Hope. No word yet on whether Han or Greedo shoots first this time around. The set also includes a ton of features like: Episode IV, A New Hope, with commentary by George Lucas, Ben Burtt, Dennis Muren and Carrie Fisher, Episode V, The Empire Strikes Back with commen-



tary by George Lucas, Irvin Kershner, Lawrence Kasdan, Ben Burtt, Dennis Muren and Carrie Fisher, Episode VI, Return of the Jedi with commentary by George Lucas, Lawrence Kasdan, Ben Burtt, Dennis Muren and Carrie Fisher. Street Date: Sept 21, 2004, SRP: \$69.98

## FANTASY

In what may have been the least anticipated DVD event of the year, 20TH CENTURY FOX released The Raquel Welch Collection in March. What's important about this box set is that the 5 included titles are now available individually, which means that you can now own Raquel's greatest cinematic achievement - One Million Years B.C. - digitally restored in Anamorphic 1:85:1 Widescreen and Dolby Digital Stereo. This 1967 classic features Miss Welch in an itsy bitsy fur bikini, lots of dinosaurs by stop-motion master Ray Harryhausen (and a real iguana due to budget restraints) and some of the greatest dialogue ever written for a feature film (actually, lots of grunting). Includes: Audio: English (Dolby Digital 2.0 Stereo), Spanish (Dolby Digital 1.0), Color, Widescreen, Theatrical trailer(s), Restoration comparison and Widescreen anamorphic format.

## HORROR

Classic Monster fans rejoice! In April, UNIVERSAL released The Monster Legacy DVD Gift Set as a tie-in to their new feature film Van Helsing. The set features all of the previously released Legacy Collection titles which include: Dracula, Dracula (Spanish Version), Dracula's Daughter, Son of Dracula, House of Dracula; Frankenstein, Bride of Frankenstein, Son of Frankenstein, Ghost of Frankenstein, House of Frankenstein; The Wolf Man, Werewolf of London, Frankenstein

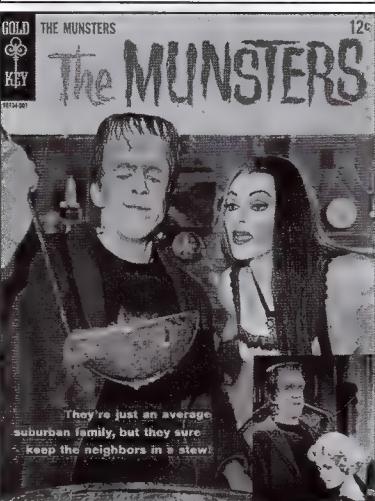
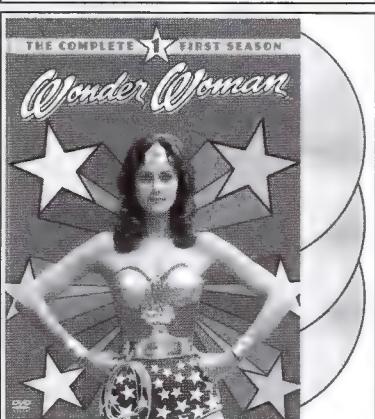
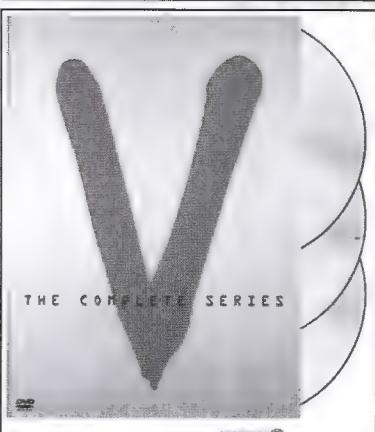
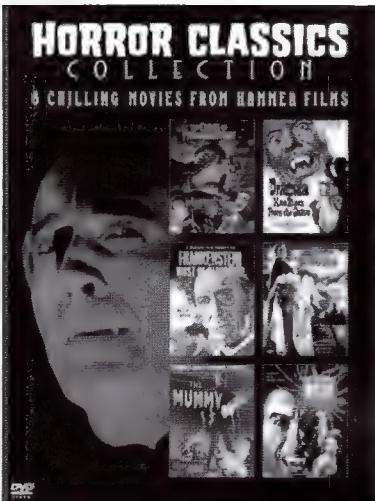
Meets the Wolf Man and She-Wolf of London plus 3 exclusive hand cast, hand painted collector's busts from award-winning sculptor Mat Falls and Sideshow!

This is the first appearance of House of Dracula on DVD and the transfer of The Bride of Frankenstein is new and improved. Also included are commentary tracks and extras including a look at some of the classic Aurora monster kits. If you don't already own this collector's set, it's an absolute bargain at under \$60.00 retail. You can also purchase the Frankenstein, Dracula and Wolf Man sets individually for around \$23.00 each. Features include: Full Screen (Standard) - 1.33:1 / Black & White, all 13 films of the "Legacy Collection" on six discs plus exclusive hand-cast busts from sculptor Mat Falls/Sideshow Collectibles.

If the Universal set isn't enough of an embarrassment of riches for you Classic Horror fans, WARNER HOME VIDEO has added to the kitty by releasing The Hammer Horror Collection featuring the great Hammer stalwarts Christopher Lee and Peter Cushing, which includes: The Curse of Frankenstein, Dracula Has Risen from the Grave, Frankenstein Must Be Destroyed, Horror of Dracula, The Mummy and for the first time, the full, unedited cuts of Taste the Blood of Dracula and Frankenstein Must Be Destroyed, which restore missing footage from previous U.S releases. Many fans consider Christopher Lee's portrayal of Dracula to be superior to Lugosi's, but I'll not commit that blasphemy here. Suffice to say, Hammer's versions take a grittier and sexier approach than the Universal films, but apples and oranges both taste sweet. While The Hammer Horror Collection doesn't feature nearly the number of extras as the Universal set, it's still a good deal at around \$60.00 retail. Dracula Has Risen FromThe Grave, Frankenstein Must Be Destroyed, and Taste The Blood of Dracula are also available individually as new releases at around \$20.00 each.

## TV

The Visitors are back and they'd like to have you over for lunch! The epic battle continues as all 19 episodes of the 1984 - 85 series "V" starring Mark Singer are being released by WARNER HOME VIDEO in a 3-disc set presented in their original full frame format, uncut and with Dolby Digital 1.0 Mono audio. No mention



of extras, but this is an unexpected little gem for all those "V" fans for whom the original mini-series was not enough. Features include: color, closed-captioned, box set, full frame. Scheduled street date is: 7/27/04 with a suggested retail price of \$39.98.

Also, expected and fighting for her rights in her satin tights, the wondrous Lynda Carter brought the Amazon Princess to life in this 1975 ABC television series. Wonder Woman: The Complete First Season from WARNER HOME VIDEO includes the original 90-minute pilot as well as all 13 episodes from the first year of the series, which retained the World War II era of the super heroine's early comic book adventures. With talk of a feature length Wonder Woman in the works, it'll be fun to look back at this 70s series featuring the camp humor of BAT-MAN, lots of Nazi baddies, a winking attitude towards feminism and, of course, the incomparable Ms. Carter! Extras include audio commentary from Lynda Carter and Producer Douglas S. Cramer, as well as the featurette: Beauty, Brawn and Bulletproof Bracelets: A Wonder Woman Retrospective. You might just want to give this one a twirl.

This release includes three discs, color, full frame, closed-captioned with commentary by Lynda Carter & Douglas Cramer along with a Wonder Woman Retrospective Featurette titled, "Beauty, Brawn, and Bulletproof Bracelets." Street Date: 6/29/04, and should cost around \$39.98.

According to the good folks at Sci-Fi Wire (scifiwire.com), a DVD set of the first season of the classic 1960s monster sitcom The Munsters is headed for DVD on Aug. 24 in time for its 40th anniversary, Universal Home Entertainment announced. The show, starring Fred Gwynne and Yvonne De Carlo, aired from 1964 to '66 on CBS and dealt with a family of wacky monsters and their seemingly normal niece. The DVD set will carry a suggested retail price of \$59.98 and includes the previously unaired pilot episode, plus all 38 episodes from show's first season.

The company will also release a DVD set of the first season of Rod Sterling's 1970 supernatural horror anthology series, Night Gallery, which includes a segment directed by a young Steven Spielberg. The set features 20 stories hosted by Sterling. GEMS

Shot on video in 1968, The Strange

• Continued Next Page •

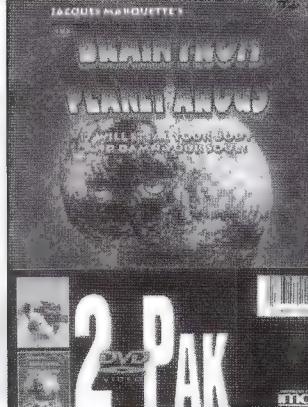
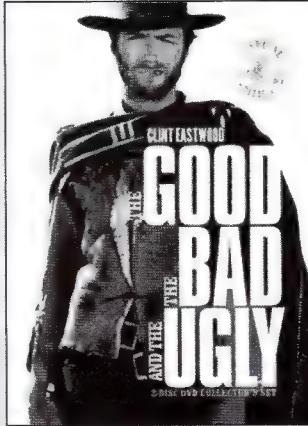
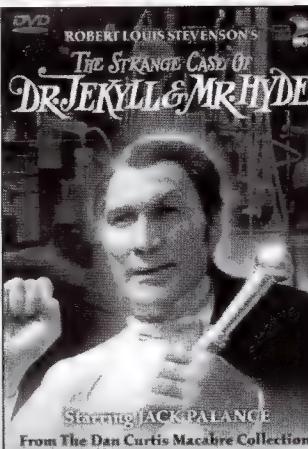
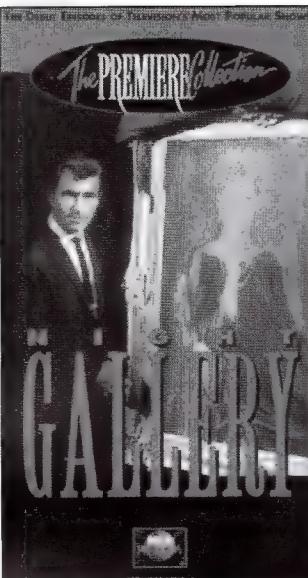
## • Small Screen...Continued from page 33 •

Case of Dr. Jekyll & Mr. Hyde made-for-television special may just be the most faithful screen adaptation of Robert Louis Stevenson's horrific classic. Producer Dan Curtis (Dark Shadows) cast Jack Palance in the title role, and taped the production in London with a British cast. There's nothing cheesy here - the production had a healthy budget, the video image looks stunningly good (all dark shadows and flickering lamp-light) and the authentic London locations lend an air of believability that couldn't be achieved on a Hollywood back lot. But the real reason to see this movie is for Palance's performance. As Jekyll, Palance is suitably reserved and genteel. But as Mr. Hyde, he literally chews up the screen. His Hyde is not only monstrous - but joyfully, gleefully so. In one shocking scene, Hyde violently slits a man's nose with a sword he keeps hidden in his cane. The way Palance laughs as he spits cruel, malevolent taunts at his mutilated victim is truly chilling. His performance is enhanced by the work of makeup genius Dick Smith, who gave Palance's Jekyll an aquiline nose and softer features, while building upon the actor's naturally strange appearance with a satyr-like makeup for Mr. Hyde. The British cast includes Denholm Elliot, Torin Thatcher and the incredibly sexy Billie Whitelaw as Gwen. Nominated for 6 Emmy Awards, including Best Drama. Highly recommended!

I can't stress enough how good the original production looks and the master tape used by MPI Home Video for this budget priced DVD is nearly flawless. I saw one dropout in the entire two hours and there are only a couple of instances of color banding normally associated with 60's videotape. Sound is straight mono and there are no enhancements - so the viewing experience is almost exactly as it would have been in 1968. Shot in color and includes full screen, mono sound and English, Spanish and French subtitles. DVD is 120 minutes in length.

### BARGAINS

Be sure to check out the bargain section at your local video store, because IMAGE ENTERTAINMENT has recently repackaged many of their vintage B-Movie sci-fi and horror titles as double features. What makes these 2 Paks such a great deal is that they retail at roughly half the original price of the single titles alone! Furthermore, most of the titles are mastered from collector/archivist Wade Williams' private collection, which means that the picture and sound quality of the IMAGE prints is far superior to those



offered by other cheapjack companies who crowd the bargain bin as their exclusive domain. Titles include: The Brain From Planet Arous / The Beach Girls and The Monster, The Crawling Eye / Invaders From Mars, Kronos / Spaceways, Bride of The Monster / Bride of The Gorilla, The Hideous Sun Demon / Return of The Sun Demon, and more. These IMAGE 2 Paks retail for around \$11.00 each, so check 'em out!

### DRAMA

Clint Eastwood is good, Lee Van Cleef is bad and Eli Wallach is really ugly in this delicious final chapter of Sergio Leone's trilogy of spaghetti westerns. In May, MGM released this two-disc special edition presenting the restored, extended English-language version of The Good, The Bad and The Ugly, now clocking in at almost three hours. It restores 14 minutes of previously cut scenes, with both Clint Eastwood and Eli Wallach returning in 2003 to add their voices to scenes that had never before been dubbed into English. This is the version Director Sergio Leone originally intended (I've always loved the fact that the story takes place in the Civil War South, but was actually filmed in the deserts of Spain). This is a brand new digital 2:35:1 Widescreen transfer with Dolby Digital 5.1 sound and with lots of extras, which include: Anamorphic Widescreen - 2.35:1, Audio: English (Dolby Digital 5.1), Italian (Dolby Digital 2.0 Mono), Commentary by film historian Richard Schickel, "Leone's West" making-of documentary, "The Leone Style" documentary, "The Man Who Lost the Civil War" documentary, "Reconstructing The Good, the Bad & the Ugly": documentary on the audio rerecording, "Il Maestro: Ennio Morricone and The Good, the Bad & the Ugly": featurette on the composer, Deleted scenes and collectible theatrical mini-posters from around the world. Release date is 5/17/04 and you'll drop roughly \$29.98 for this.

That's it for now, folks! Stay tuned to an upcoming issue of *Modeler's Resource* for more information, bargains and gems for your Small Screen!





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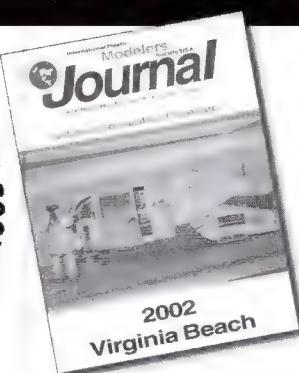
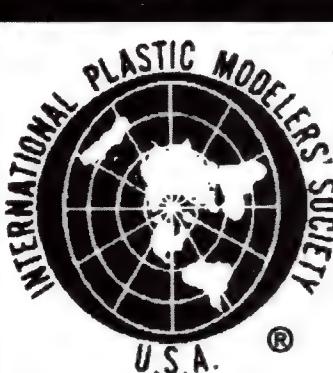


Photo shows assembled  
Diorama base not included.  
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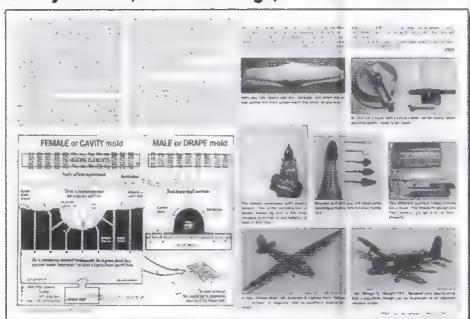
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MR/01/04

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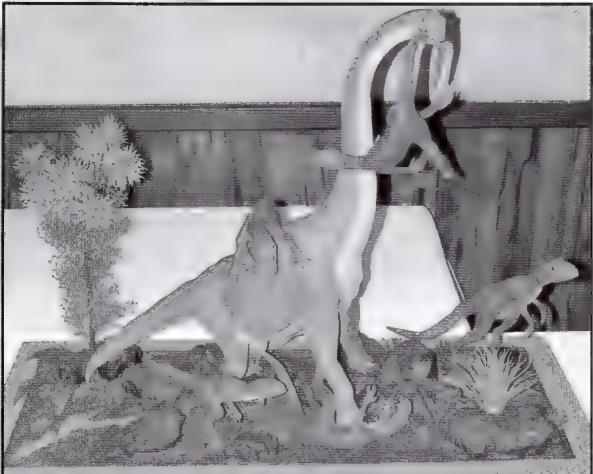
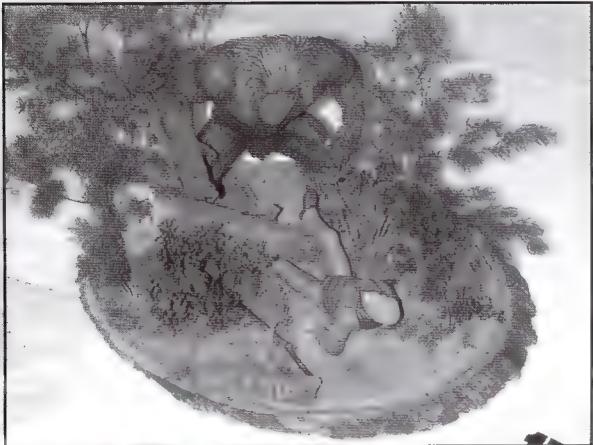
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• WonderFest...Continued from page 19 •



included many photos of the models that were entered into the contest, but there is nothing like seeing them in person.

All of what I've just described is a huge part of the happenings at WonderFest, though my article doesn't do justice to the show because there is simply too much to capture in a few pages. Many dealers, many kits and sculptures, many demos and much more were all part of the weekend. But for me, one of the best parts was meeting old friends and making new ones. My most unqualified thrill of the show was getting to meet those folks who have provided this magazine and you, the reader with quality articles one after another; people like Tony Phillips, Phil Sera, Jim Capone, Steve Sturgis, Marc Cantrell and Mark McGovern. Yep, I've communicated with these guys via e-mail or even on the phone, but have never had the privilege of meeting them face-to-face. I can now say that it happened at WonderFest 2004. I also couldn't end this article without sending a big "THANKS!" to all those who came up to us at the show to say "Hey" and share stories about their modeling or what they appreciate about the magazine and our efforts in helping to bring modeling promptly to their mailbox four times a year. To the many folks who stopped by to inform us of just how much they enjoy Modeler's Resource and what it means to them, we thank you. You are the reason we continue to publish. To the folks at WonderFest who seem to work tirelessly to produce one of the longest-running and most important shows in the United States, we salute you!

The fun didn't end after the show either. With models and modeling still thoroughly on my mind, Silvia and I went out to eat at a local place called Carrabba's and we enjoyed a great dinner and great service. Maybe it was just the Appletini playing tricks on me, but halfway through our dinner, I looked over at my wife and could have sworn I saw the top of Predator's head rising up out of her plate. Never fear, because it turned out to be the top of her grilled chicken breast and the design created by the grill! Thank God for that! When we finished dinner and returned to the hotel, we joined a group already in progress at the lounge and enjoyed some great camaraderie and modeling conversation. You'll be happy to know that we solved all the problems within the industry and we've figured out how to make the future brighter and better for everyone!

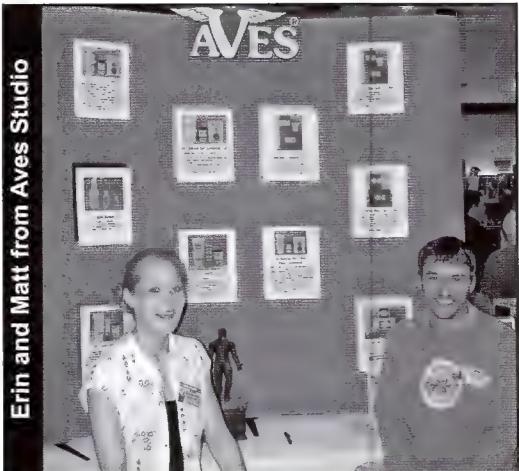
I wish we had room to show you all the pictures we took, but you'll get a good idea of what we experienced. Just remember this, there is no substitute for being there, so if you're considering whether or not to attend WonderFest, we'd certainly like to encourage you to do so. We wish we could make it every year and if you're like us and can't do that either, you owe it to yourself to make it at least once. You won't be disappointed. That, you can count on, so put it on your calendar: May 28 - 29, 2005 and bookmark their website at: [www.wonderfest.com](http://www.wonderfest.com) to keep up on all the latest information!

**More entries from the model contest on this page!**



**This page: Mainly product unless otherwise noted.**

Erin and Matt from Aves Studio



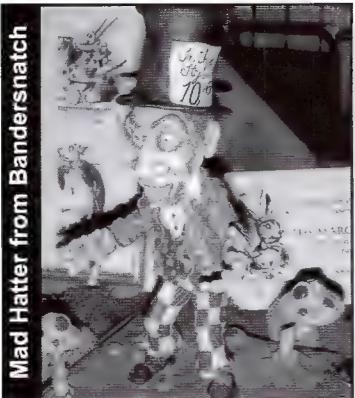
Cupid from Cygenus



Box Art Man: Chris White



Dragonfire Studios



Mad Hatter from Bandersnatch



Resin from the Grave



Gunship



Three writers for Modeler's Resource:  
L to R: Tony Phillips, Steve Sturgis, Jim Capone



Coming from Polar Lights



Another one of those  
writers; Marc Cantrell



Above left: The Nautilus from 20 000 Leagues Under the Sea was released as a limited edition model from the Disney Stores. Above right: The Frigate Conversion from Starship Modeler is used to convert the Polar Lights Enterprise into a new ship.

While we're talking Star Trek, we can't forget the Bandai kits. Bandai has recently released both the Enterprise-E and the Enterprise NX-01. The Enterprise-E is 1:1700 scale, while the NX-01 is 1:850. Both kits are pre-painted snap kits with internal lighting. Next from Bandai will be a USS Voyager.

There are plenty more Trek products available through garage kit manufacturers that will be of interest to Star Trek builders. Many of these are in scale with the Polar Lights kits.

Starcraft Models has come out with a resin Romulan Bird of Prey kit in scale with the 1:1000 Polar Lights Enterprise. The six-piece kit appears to be very accurate and comes with clear nacelle caps and a nice waterslide decal of the "bird of prey." Starcraft kits are available online from Federation Models.

The folks at Starship Modeler have a couple conversion kits available for the Polar Lights classic Enterprise. These include the Federation Frigate and the Heavy Destroyer. Each kit requires parts from the Polar Lights model and allows you to create custom starships. Visit the



Starship Modeler website for more details.

JTGraphics has produced a number of different decal sheets to go with the Polar Lights Enterprise. Of particular interest is the Kitbasher set which includes a number of speculative markings like a movie-era sensor dish and bridge decals that fit under the clear dome. There are also several decal sheets for making Franz Joseph style ships. These decal sheets include instructions for scratchbuilding parts and customizing the models.

Also from JTGraphics is a resin replacement part for the B-C decks that allow you to make your Polar Lights kit look like the old AMT/Ertl kit. Why would you want this? Well, when Star Trek was in production, they often used AMT kits for filming miniatures such as in the episode The Doomsday Machine. The B-C decks of the AMT kit differed from the studio miniature. If you really want an accurate USS Constellation, you need this part! JTGraphics parts can be purchased through Federation Models or directly from the manufacturer.

VoodooFX is a relatively new company producing aftermarket parts. They have a nice little 5-inch Doomsday

Below left: The Icarus from Planet of the Apes comes with a fully detailed interior! Below right: The latest offering from Wilco Models is this Martian War Machine with some parts molded in clear green.





Machine that assembles easily and looks pretty good. You can use it to create a little forced perspective diorama with the Polar Lights Enterprise and the JTGraphics B-C deck!

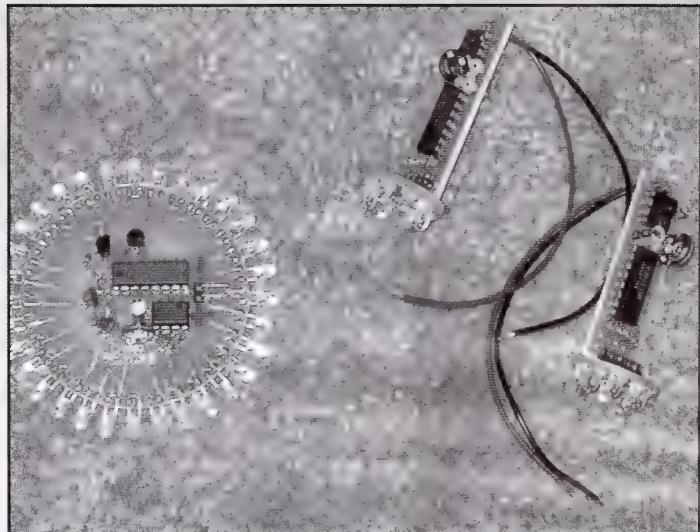
Another new aftermarket company is Sparkchaser Electronics, producing preassembled lighting units for a variety of models. They have produced "warp drive units" to simulate the rotating fans in the nacelles of the Enterprise for both the standard 18-inch and the cutaway 22-inch Enterprise models from AMT/Ertl. They also produce chaser units that simulate the fusion core effect for the 12-inch Polar Lights Jupiter 2 and the 16-inch Lunar Models Jupiter 2. Their products are available through Federation Models.

Wilco Models is fast getting a reputation for producing great affordable kits of models from classic science fiction movies. Past kits have included the EVA pod from 2001 and the Luna from Destination Moon. They have recently released the Icarus from Planet of the Apes and the Martian War Machine from War of the Worlds. The Icarus features a full interior and 22 parts. It measures over 10 inches when done. The War Machine has 9 parts including clear green resin parts and is about 10 inches wide. Both kits are incredible values!

From Japan, Fine Molds continues its line of Star Wars models with the much anticipated release of Slave One. Like previous kits in the line, this is 1:72 scale. It is fully detailed and up to the high quality levels of previous Fine Molds kits. Slave One is an early contender for the best science fiction kit of the year. It can be purchased from Hobbylink Japan and many other shops.

Finally, I'd like to point out a new model of the Disney Nautilus. The Disney Stores released a large pre-painted display piece of the submarine from 20,000 Leagues under the Sea. While not a model kit, this is a very accurate resin miniature and very well done. Unfortunately, these great models came out in March and sold out in about 10 days. It was limited to a run of 1000, virtually assuring these will increase in value. If you really need one, they are selling for \$500 and up on Ebay!

If this isn't enough to keep you busy for a while, there



**Left:** The base of the neck on the Klingon ship is not symmetrical, causing the neck to lean to one side. **Above:** Lighting units for your models from Sparkchaser Electronics. That is a Saucer Fusion Core on the left and Warp Nacelle Units on the right.

**Slave One** is the newest Star Wars kit from Fine Molds.



are plenty more kits in the works from Polar Lights, Bandai, Wilco Models, Federation Models and many others. Keep building those starships!

Weblinks:

- o Polar Lights: [www.polarlights.com](http://www.polarlights.com)
- o Hobbytalk: [www.hobbytalk.com](http://www.hobbytalk.com)
- o Federation Models: [www.federationmodels.com](http://www.federationmodels.com)
- o Starship Modeler: [www.starshipmodeler.com](http://www.starshipmodeler.com)
- o Voodoo FX: [www.voodoofx.com](http://www.voodoofx.com)
- o Sparkchaser Electronics: [www.sparkchaserelectronics.com](http://www.sparkchaserelectronics.com)
- o Hobbylink Japan: [www.hlj.com](http://www.hlj.com)



Other contact information:

- o JTGraphics: JTGraphics, 157 Hampshire Rd., Baltimore, MD 21221 [jtwaclawski@radicus.net](mailto:jtwaclawski@radicus.net)
- o Wilco Models: WILCO Models, 2826 Russell Avenue, Abilene, TX 79605 (325) 677-7009

# Goodies & GADGETS

## Ryobi Belt/Disc Sander

We could have used this particular unit when we were working on the "The Law is Coming" diorama we did in issue #55. Instead, we used a portable Black & Decker Belt Sander, which was fine at the time.

The Ryobi Belt/Disc Sander has some great features including:

- o The induction motor seems plenty powerful
- o Easily accessible adjustment knobs
- o Adjustable diecast aluminum table with miter gauge can be positioned for use with either the belt or disc
- o Belt can be positioned horizontally or vertically between 0° and 90°
- o Belt tension release lever makes changing the belt quick and easy
- o Backstop included for horizontal flat sanding
- o Built-in dust port for vacuum hook-up
- o Convenient on-board wrench storage for tool adjustments

Specifications for the Ryobi Belt/Disc Sander:

- o Input: 1/2 Peak HP, 120V, single phase, 60 Hz
- o Belt Speed: 1900 SF/M
- o Disc Speed: 3450 RPM
- o Table Size: 8-1/2" x 5-3/4"
- o Table Tilt: 0-45°
- o Belt Tilt: 0-90°
- o Tool Weight: 47 lbs.

With our affinity and involvement in creating intricate dioramas, this sander is something we should have invested in quite some time ago. We purchased ours at a local home improvement store for under \$100.

For more information, you can check with the manufacturer on line at: [www.ryobi.com](http://www.ryobi.com) or your local hardware/home improvement stores.



MR



# This Just In...



OAK BROOK, Ill. --(Business Wire)-- June 7, 2004 -- RC2 Corporation (Nasdaq:RCRC), a leading producer and marketer of innovative adult

collectibles and children's and infant's toys, today announced it has signed definitive purchase agreements to acquire two independent companies -- The First Years Inc. (Nasdaq:KIDD) and privately-held Playing Mantis, Inc.

Playing Mantis, based in Mishawaka, Indiana, designs and markets collectible vehicle replicas under the Johnny Lightning(R) and Polar Lights(R) brands and collectible figures under the Memory Lane(TM) brand. Playing Mantis' products are primarily sold at mass merchandising, hobby, craft, drug and grocery chains. The transaction is an asset purchase with an effective date of June 1, 2004, which was signed after the market close on Friday and is expected to be funded today. The purchase agreement calls for closing consideration of \$17.0 million of cash and \$2.5 million in shares of RC2's common stock. Additional cash consideration of up to \$4.0 million may be earned based on achieving net sales and margin targets for 2004 and net sales targets for 2005. Tom Lowe, founder, President and sole shareholder of Playing Mantis, will remain as an executive officer with RC2 and will receive all of the stock consideration.

Curt Stoelting, CEO of RC2, said, "We are delighted to have reached separate agreements with both The First Years and Playing Mantis. Both of these opportunities are consistent with our strategy of acting on significant consumer trends, building consumer loyalty and generating repeat purchases while achieving a leadership position in each of our target markets."

"Adding these two well-respected companies allows RC2 to further its strategy of marketing its brands through multiple sales channels and increases our retail presence, especially in chain stores. Although the majority of both of these companies' customers are already served by RC2, there is very little product overlap with our current products. By increasing our size, scale and market penetration, we expect that our soon to be combined company will better utilize and strengthen our licensing, marketing and sourcing capabilities including our consumer research, product design, sales management, customer service and supply chain."

"Playing Mantis' Johnny Lightning and other collectible brands are very complementary to RC2's existing collectible vehicle and figure product lines and should allow us to further leverage and cross-utilize our combined licensing portfolio, tooling library, product sourcing capabilities and multiple channels of distribution. Tom Lowe and his team at Playing Mantis have developed a strong reputation with collectors and with retailers as subject matter experts who consistently deliver high-quality, authentic products."

"We are extremely pleased that key management and personnel from both The First Years and Playing Mantis will be joining our team, bringing tremendous industry experience and an entrepreneurial spirit consistent with RC2's culture."



**Big Monsters, brought to  
you by the folks at...**

# Lil' Monsters

624 S 30th Ave., Yakima WA 98902

Tel: 509.457.6518

LilMonster9@aol.com

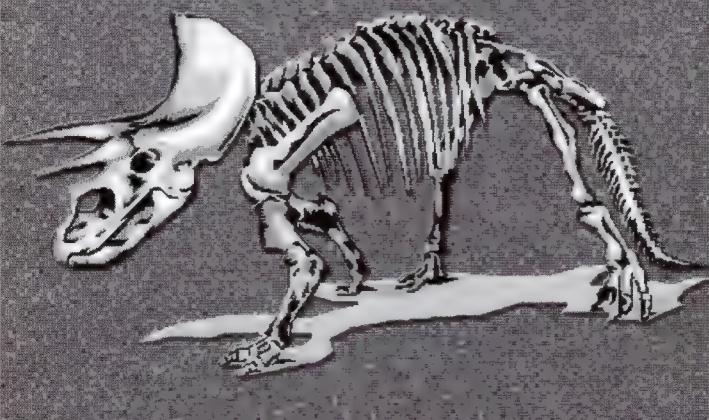
Send \$1.00 for catalogue.

Prices do not include shipping. Please inquire.



# DOWN THE PREHISTORIC TRAIL

with Mike Fredericks



Welcome. I appreciate you joining me. There are a large amount of dinosaur models coming out of Japan from a company called Kinto that are really amazing. They come completely ready for display and are available here in the states from [www.Healthstones.com](http://www.Healthstones.com). This fairly new company has an incredible selection of all of these dinosaur sculptures for sale at very reasonable prices and has sent a number of them to me for review.

First I review three action dioramas that come fully built and beautifully painted; completely ready for display. The first is a Mongolian scene depicting an airborne Velociraptor attacking a Protoceratops, the second, titled The Mongolian Dash depicts a group of Gallimimus stampeding (ala Jurassic Park). Each of these is priced at \$69. The third and probably the best seller is a T-rex fight in which two bloody-mouthed rexes fight over a downed Triceratops. It is priced at \$74. The shipping and handling for these pieces is \$10.95 each. On orders over \$200.00 the shipping is free. These handsome pieces (and all of the Kinto line) are superbly detailed from a durable polyresin. They are completely hand-painted with an acrylic resin, which gives them a very attractive and natural-looking finish. A solid brass plaque engraved with the name of the scene then accents the wood base. Each is designed in Japan and manufactured in China. They are each, under a foot across in length. The sculptor responsible for these great little dioramas is well-known artist Kazunari Araki.

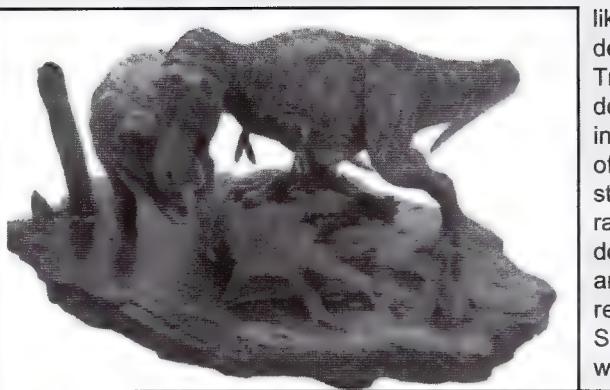
Healthstones also sells a wide variety of beautiful dinosaur skeletal models, both skulls and full skeletons and we were sent their Stegosaurus Skull. This is a truly awesome looking, fully built/painted display model that comes mounted on a fine wood base with metal label. The 8" model includes not only the complete Stegosaurus skull, but also the first several vertebrae and two small plates that protected the top of the neck. Also included are the pebbly bone nodules that protect the underside of the neck from the bite of a predator. This was a recent discovery that is shown on the mounted Stegosaurus at the Denver Museum of Natural History. This is a very detailed and realistic model in 1/4 scale that arrives in its own protective box/packaging. It has been beautifully painted and will make quite the conversation piece in your lovely home or office. Price is only \$50 and it ships out two-day delivery. The delivery charge is \$10.95 and orders over \$200.00 get free two-day delivery. So, basically, when you buy all 4 of these models from Healthstones that I just described, you will receive free shipping. Go check out all of Healthstones' fantastic dinosaur models online in full color at [www.healthstones.com](http://www.healthstones.com). You don't have internet access? Give them a call at 818-348-8726.

But I'm not finished yet. I received some more beautiful kits from Japan sold through Greg Svolos and his fantastic Healthstones Company here in the states. Healthstones offers four poly-resin sculptures finished in a painted bronze look. They are the same, great "Favorite Collection" Kinto dinosaur sculptures also sold with realistic, natural finishes, but these have the more classy and "permanent" look of bronze. The four available in this style are Deinonychus, Tyrannosaurus rex, Triceratops and Stegosaurus. These are each very realistic, accurate and detailed sculptures. I love the look of all four without even mentioning the bronze finish. But speaking of the bronze finishes, they are very, very nice and like I said, give these models a very classy and yes, expensive appearance even though they are not expensive at all. I don't know how the prices are being kept so low on these beauties (foreign labor?) but what a deal! And what is extra interesting about these dino figures is that each is given an entirely different style of bronze finish. Deinonychus in 1/10 scale is about 9" tall and about 9" high. As with all four in the line, Deinonychus is constructed of polyresin and standing atop a solid wood base; this detailed piece is hand-painted with an acrylic resin to produce a replicated bronze finish with a very gold bronze look with stripes on the body and tail. A solid brass plaque engraved with the name of the dinosaur accents the base. Healthstone's price is only \$58 (plus shipping). The other three figures are all in the popular 1/35 scale and are around 5" tall each. Triceratops

is over 11" long, \$58 and painted with an aged green patina over its bronze undercoat. (This one is probably my personal favorite.) Stegosaurus is 10" long, \$58 and given a combination of bronze and green patina. The somewhat larger 14-inch long Tyrannosaurus is painted in a gold colored bronze and is priced at \$ 65. As I said, the skin textures, scientific accuracy and attention to detail on these beauties is beyond compare.

I am very pleased to have another group of dinosaur models for review from Greg Svolvos' Healthstones Company. As stated, all of these beautiful model kits come from Japan completely built and painted and mounted on fine wood bases with brass plaque. This next group consists of four amazingly beautiful 1/24 scale dinosaur sculptures from premiere paleo sculptor Michael Trcic. Mike was the principal sculptor of the Tyrannosaurus rex used in the original Jurassic Park movie. His T. I rex and Triceratops have been available for a while, but the Allosaurus and Stegosaurus are brand new. I review all four here. I asked Mike Trcic himself to tell us how this sculpting job came about: "I met Mr. Hideki Koide, the President of Kinto Co., at the 2002 Tucson Mineral and Fossil Show. We discussed the possibilities of producing several small scale dinosaur sculptures and, after doing some sketches, I started working on them in March of 2002. I did the sculptures in Sculpy and sent the finished pieces to Japan for molding and casting. I loosely based the first two, the rex and Triceratops, on my 1:35 scale bronze pieces. The casting, finishing and painting are all very good. Kinto is offering a superb value."

Many of you may remember that Mike Trcic offered a T. rex and a Triceratops both as bronzes and as resin model assembly kits a few years back that looked very similar to his new rex and trike from Japan. They were actually in a smaller scale (1:35) but indeed were very similar. Overall appearance, skin detail and accuracy on these two new versions look really fantastic. The camouflage paint job on both is quite fine, especially considering it is mass produced. The eyes on both are simply painted glossy black like a shark. Now, about the poses. I personally have no problem with the pose of rex with its one foot up off the ground, but I have heard some say in the past that it reminded them of a chorus girl dancer. I'm not sure if rex is taking a giant step forward or giving Triceratops a killer blow with its foot claw, but



like with anything, its popularity will depend on personal preference. The Triceratops is charging forward (how do you stop a Triceratops from charging?...why, take away his credit card, of course) in a very mammalian stance. I have heard it compared to a rabbit. A lot of research has been done on the stance of Triceratops and other Ceratopian dinosaurs in recent years, especially at the Smithsonian institute. I'm not sure what is accurate and will let you, the consumer, decide.

Michael Trcic's Allosaurus and Stegosaurus also both in 1/24 scale just became available around Christmastime 2003. The two dinosaurs were most likely rivals in the Jurassic and make a great team up for display in your collection. Allosaurus is painted with a bold "racing stripe" down the length of its body and the Stegosaurus is given a very (too?) bright green color with brilliant yellowish highlights on the body including its large plates. Allosaurus is portrayed swiftly coming in to take a bite while Stegosaurus is dramatically posed with one foot off the ground, head turned to the side to meet the onslaught and spiked tail ready to swing. Mike definitely goes for dynamics in his poses and color schemes. The poses are undoubtedly based upon the Denver Museum skeletal mounts. Both dinosaurs are just as nicely detailed as Mike's rex and trike. Stegosaurus has the recently discovered (at Denver) more horizontal tail spike arrangement and armored throat. As all four of these sculptures are in the identical 1/24 scale, it is very interesting to see their comparative sizes. These four superbly detailed dinosaur models are in the "Favorite Collection" and are cast with polyresin and mounted on a solid wood base. They are hand-painted with an acrylic resin, with a very attractive and natural-looking finish. A solid brass plaque engraved with the name of the dinosaur and artist accent the base. Michael Trcic's Allosaurus: Length: 17", Ht: 7.5" is \$89, Stegosaurus: Length: 14.75", Ht: 9.5" is also \$89 Tyrannosaurus Length: 18.9", Ht: 10.4", Width: 5.9", is \$139, and Triceratops Length: 14.4", Ht: 8.5", Width:

# Coming AT You!



• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Coming at You!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

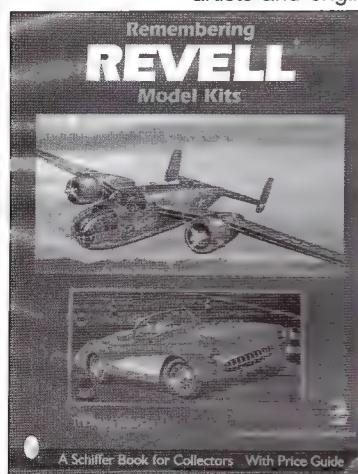
• By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement[s]") in its press release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to MR "Advertising Rate Sheet." *Modeler's Resource* does not necessarily endorse any product shown here. Items are spotlighted only to inform the reader what's on the market; the decision to purchase is solely the responsibility of the reader."

## Schiffer Publishing..

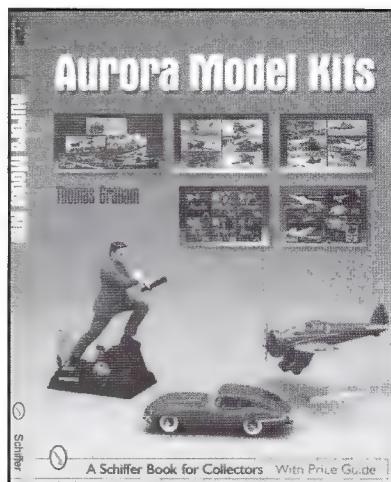
This book on Aurora (reviewed this issue), by Thomas Graham, chronicles the history of the rise and fall of the Aurora empire, once the world's largest producer of hobby products. The corporation executives, sculptors, artists and engineers who created Aurora's models tell their story in their own words.

Every model Aurora ever made - and some that never went into production - are described in detail, along with information on reissues and current collectors market values. Aurora Model Kits includes over 450 color photographs and is available from fine bookstores everywhere or directly from the publisher for \$29.95.

Remembering Revell Model Kits, also by Thomas Graham, is newly revised and expanded in its 2nd Edition. The book now boasts 545+ color photos and 176 pages. The ISBN is 0764320297 and it is 8.5" x 11" in size. Remembering Revell covers model kits produced by Revell, Inc. of Venice, California, from the 1950s through the 1970s. Also includes newly updated values which are found in both captions and the index. Price is also \$29.95 and can be purchased at local bookstores or direct from the publisher at the following web address: [www.schifferbooks.com](http://www.schifferbooks.com)



A Schiffer Book for Collectors With Price Guide



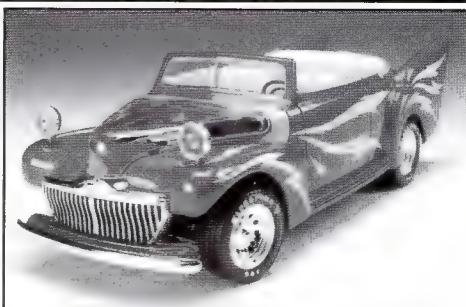
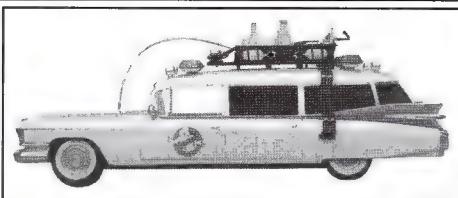
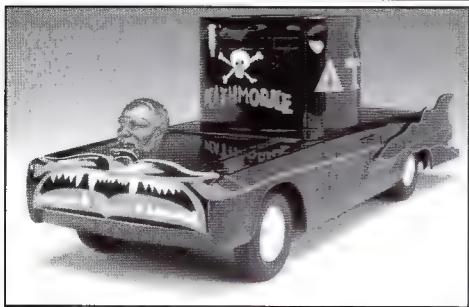
A Schiffer Book for Collectors With Price Guide

## FAB Gear USA..

It's the Marvel of the Age! **FULL BOOST VERTICAL!** is an hour-long documentary on Supercar featuring interviews on the making of the show with Graydon Gould (the voice of Mike Mercury), Directors David Elliott, Des Saunders, Bill Harris, Camera Operator Julien Lugrin, Art Director Bob Bell, Original Company Director Arthur Provis, Puppeteer Mary Turner, Director of Photography John Read, Writers Martin and Hugh Woodhouse, Model Maker Bill James and more. Mary Turner and David Elliott revisit the A.P. Films studio to share memories of working on the show. See how the studio appeared when Supercar was produced in a brand new 3D Computer Graphic walkthrough! **FULL BOOST VERTICAL!** also features a selection of rare archive clips from the show.

Features include: Supercar Title Sequences in French, Italian and Spanish, 3D CGI A.P. Films Studios walkthrough, Flight of Fancy - 45 minute 1960s audio adventure reproduced from the original Mini LP, Sabotage: National Benzol Promotion Flexidisc adventure, 12-page color booklet, Photo gallery packed with behind the scenes and color stills, plus features yet to be confirmed! DVD Video, NTSC Format, Region 0 Encoded. FAB Gear is

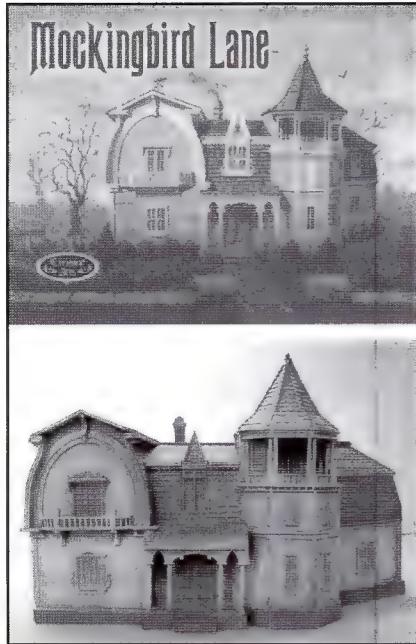
the exclusive distributor of this DVD in North America and in the NTSC Format. We will have limited stock available - don't miss out. Pre-order now for \$39.95 plus s/h. Contact: [www.fabgearusa.com](http://www.fabgearusa.com) or **Proteus Media Group, Attn: FAB Gear, 1543 Highway 138 SE, Suite 208, Conyers Ga 30013.** Make Checks Payable to: **Proteus Media Group**



## Racing Champions..

is offering a number of high quality, diecast vehicles to add to your collection! Shown from left to right is the

Deathmobile from the hit classic movie, "Animal House." Above middle highlights the new Ecto 1 from "Ghostbusters" and on the right is Greased Lightning from the hit musical movie, "Grease." Each vehicle is highly detailed in 1:18 scale.



### Creature Arts...

has a new kit that's all the way from Mockingbird Lane! This house in scale with the Addams Family and Psycho houses, both released in styrene by Polar Lights. This particular kit is produced in resin and comes in two versions, a regular and deluxe. The deluxe version includes both diecast cars and a nameplate for \$135.00.

The house itself has been produced in approximately 20 well-cast resin pieces and the box art shown is by Chris White. For more information, contact: **Creature Arts, PO Box 7041, Atlanta GA 30357-0041** or on the 'Net at: [CultTVman@aol.com](mailto:CultTVman@aol.com).



### Skyhook Models...

introduced a new one to the fans at WonderFest™. Robot Monster answers the call to strike terror into the hearts of humans everywhere!

Bust is 1/4 scale and the height from the bottom of the base to the top of the helmet is 7 1/4".

Bust includes all parts needed along with detailed instructions to create the antennae.

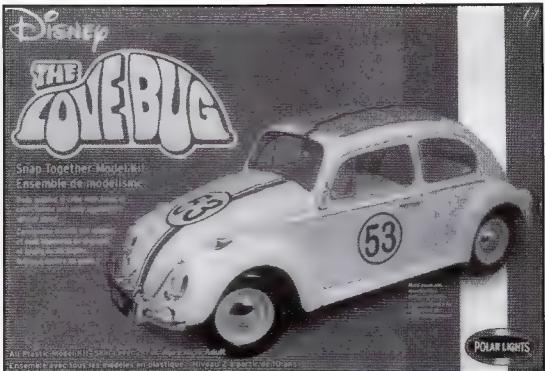
Cost is \$55.00 + \$9.00 s/h for US customers. Mail to: **Skyhook Models, PO Box 327, Carmichael, CA 95609** or catch them on the 'Net at: [www.skyhookmodels.com](http://www.skyhookmodels.com)



### Polar Lights...

presents a few new ones for you. Captain America is being served up in large scale, similar in fashion to the Incredible Hulk and Spiderman kits. Captain America will be reissued with the original box art and a number of modifications will be made to the original kit, making it more detailed. Captain America is slated to hit the store shelves during November with a SRP of \$29.99.

The second kit that was just getting out at the time of this writing is Herbie the Love Bug. Herbie is Item #6816 and has a SRP of \$11.99. The kit is a 1:24 scale skill level 2 snap kit and has a molded body in color with loads of cool chrome and an easy application sticker. [www.polarlights.com](http://www.polarlights.com)



### Eric Zundel...

Ms. Teri S. Allyen was introduced at the recent WonderFest™ show down in KY. You can get your own kit, which is 7 inches tall and made of solid and hollow cast resin. It is approximately 1:6 in scale and comes in five pieces. The price is \$40 plus shipping. Checks should be made payable to **Eric Zundel** and you can get yours by sending to: **Wilhelm's Modelhaus, 141 S Jackson Street, Glendale CA 91205 • e-mail: [ezmodelmaker@aol.com](mailto:ezmodelmaker@aol.com)**



### RC2's Joyride Studios...

is announcing a series of prepainted collectible figures based on the "Battlestar Galactica" TV series. Everyone's favorites are included, with Starbuck, Apollo, Adama, Cylons and even the Colonial Viper, Cylon Raider and Galactica.

Each figure will stand approximately 7" high and will feature 7 to 12 points of articulation. The ships—smaller scaled than the figures—will feature great detail including landing gear, accurate cockpits and pilots. Coming this fall!



### Jurassic Studios...

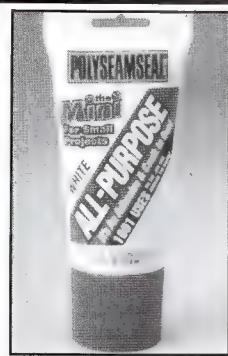
For use in those jungle dioramas, the Nepenthes inermis is now available. This carnivorous pitcher trap grows from the leaf tips of a climbing carnivorous vine residing in the wet highland rainforests of Sumatra. This model is represented in 1:1 scale and is accurate in shape representing the adult climbing pitchers. Standing 95 mm high and 55 mm wide. Comes with 55 mm coin base. UNPAINTED KIT is \$10 USD + 4.99 s/h USA / \$8.99 s/h rest of world. Order from: **Jurassic Model Kits, PO Box 175, Chaska, MN 55318 USA**. Checks/Money Orders should be made out to Josh Cook. PayPal is also accepted. <http://www.jurassic-gardens.com/>





#### X-Plus USA...

Starting in the top row (left), is the 9" PVC 3-Eyed Mutant from the Day the World Ended. The War of the Colossal Beast is next. The PVC She-Creature at 8" is next in line. The 1:6 scale Dracula bust and Frankenstein are up next and the last three items shown are the 1964 Godzilla, Gigan 1972 and Supermechagodzilla 1993 - all cold cast pre-painted 4" chess pieces, retailing for approximately \$20.00 each plus shipping. Contact them at: **X-Plus USA Inc., 1815 W. 205th St., Suite 302, Torrance, CA 90501** • Outside the US: Telephone: (310) 212-7533 • Fax: (310) 212-7535 or E-Mail: sales@XPlusUSA.com. In Japan, contact: **X-Plus Co., Ltd., 3-4-9 Bingo-Machi, Chuo-ku, Osaka, JAPAN 541-0051** • Telephone: 81-6-4706-8706 • Fax: 81-6-4706-8700.

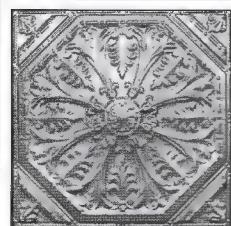


Here's an all-purpose adhesive caulk that offers a ton of uses. This is a convenient 4-ounce resealable tube and has a smaller spout for more accurate applications. The Mini provides for a flexible, water-resistant seal. Available in pure white, but paintable. SRP is \$2.49/tube.

#### Chelsea Decorative Metal Co...

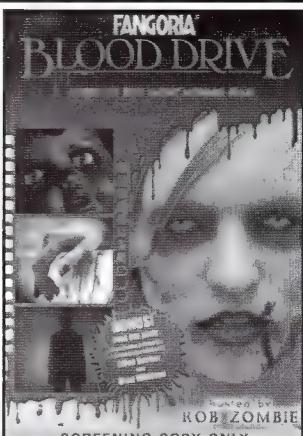
Sheets of pressed tin are available in sizes of 2' x 4' with either 3", 6", 12" or 24" repeat patterns. Styles range from Victorian to Art Deco.

Catalogues are available to readers of *Modeler's Resource* at no charge (mention you saw it in MR). Call (713.721.9200) or write: **Chelsea Decorative Metal Co., 8212 Braewick Dr, Houston TX 77096** • [www.thetinman.com](http://www.thetinman.com)



#### Koch Vision...

You know, sometimes there's nothing like a good blood bath, or in this case, Blood Drive. This is a compilation of short horror films on DVD or VHS selected during the nationwide search conducted last fall. Beyond this there is over 60 minutes of bonus footage featuring Clive Barker and Stan Winston. ISBN: 1-4172-2667-6. Street Date: June 8, 2004. 119 minutes. Dolby Digital. \$19.98



#### Dr. Voodoo...

He strikes again! Sculpted by William Lynch, the Incredible Hulk super-deform style resin kit is now available. As depicted in his very first appearance, there are four highly detailed pieces to this kit (including a desert scene base). Kit stands 6" tall, 4 1/2" wide. Contact:

**William Lynch, Attn: DRV, PO Box 26067, St Louis, MO 63136** • E-mail: [ELECTROVELVET@aol.com](mailto:ELECTROVELVET@aol.com)



Figures are here, based on the hugely popular Halo franchise for X-Box. Collection includes the Master Chief, Warthog Light Reconnaissance Vehicle, and the AI construct, Cortana™. SRPs are \$14.99 to \$17.99. The 1:12 scale Master Chief has more than 18 points of articulation, a reflective helmet visor and an arsenal of three weapons. The 1:24 scale Warthog has working suspension, a rotating/pivoting machine gun and comes complete with three figures - a mini-Master Chief and two marines. Finally, the translucent 1:12 scale Cortana comes on a lighted base, creating a glowing hologram effect. For more information, tune to: [www.joyridestudios.com](http://www.joyridestudios.com)



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the Deluxe Stormtrooper mini bust and the Luke Skywalker in X-wing Pilot mini bust will be available at Comic Con International in San Diego and Wizard World in Chicago. The piece will retail for \$45.00 USD. Check out and stay tuned to: <http://www.gentlegiantltd.com/>



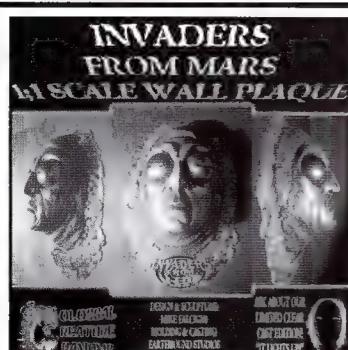
#### **Nightmares in Plastic...**

Nosferatu, 1:4 scale Bust, resin kit, 3 Parts, sculpted by Rainer F. Engel

Erik, 1:4 scale Bust, resin kit, 5 Parts, sculpted by Rainer F. Engel

Der Golem Bust, 1:4 scale Bust, resin kit, 2 Parts and wooden base, with nameplate, sculpted by Thomas Oppen.

All these for \$75 + actual shipping costs. They're all available and ready to ship! For more info contact KITWORLD, Kortumweg 9, D-44141 Dortmund/Germany, Email: [info@kitworld.de](mailto:info@kitworld.de), Website: [www.kitworld.de](http://www.kitworld.de)



**INVADERS FROM MARS 1:1 SCALE WALL PLAQUE**  
Sculpted by Mike Falcigno and cast by Earthbound Studios. Cast in resin, but a limited supply are being cast in translucent resin as well so you can light it up.

Cost is \$100 plus \$10 s/h. Available from: **Earthbound Studios, PO Box 1833, Battle Ground WA 98604**

#### **Terrorform Design...**

Here's the Invaders from Mars 1:1 scale wall plaque!

Sculpted by Mike Falcigno and cast by Earthbound Studios. Cast in resin, but a limited supply are being cast in translucent resin as well so you can light it up.

Cost is \$100 plus \$10 s/h. Available from: **Earthbound Studios, PO Box 1833, Battle Ground WA 98604**

#### **Creative Designs & Castings...**

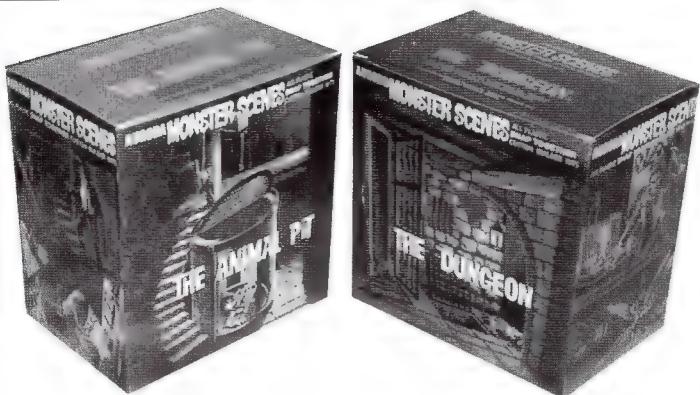
Ark Raider, 1936 is the newest offering from Scott Fensterer. This 1:8 scale, 9-inch figure model is produced in high quality resin in 14 pieces, including alternate hands. Kit retails for \$85 plus \$5 s/h. Money Orders, Cashier's Checks, Personal Checks (w/10 day hold) and major credit cards through PayPal. All payments should be made out to **Scott Fensterer**. Contact: **Creative Designs & Castings, 800 Satin Leaf Circle, Ocoee, FL 34761**



#### **N & T Productions...**

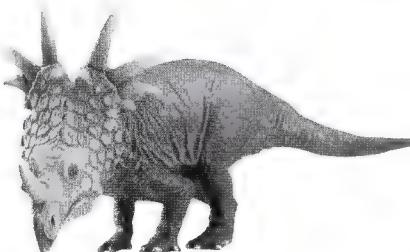
Shown on the left is the flexible latex mask of Davros. It's 14" tall and costs £70 plus shipping. Next up is Cyclops at 9 inches tall with a £40 (unpainted)/£60 (painted) price tag and lastly, the Man Behind the Mask is 10 inches tall and costs £60 (unpainted)/£85 (painted) plus shipping. For more info: <http://www.nt-productions.com> or contact them via fax/phone or E-mail at: [sales@nt-productions.com](mailto:sales@nt-productions.com) Trevor Dixon-Cave +44 191 4563741 for their full line of kits, masks, cameos and all the rest.





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Canada and Mexico.

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#### **Iwata-Medea...**

The hits keep coming from the folks at Iwata! Shown below left is the new Iwata Master Hobby Airbrush set. You'll have a choice of either an Iwata SAR (single action), BCR (siphon-feed) or CR (gravity-feed) Revolution Airbrush, 6' air hose, 6 oz. can of Iwata's new Air Blast non-flammable propellant with Iwata's new Air Regulator and an 8 oz. bottle of Medea Airbrush Cleaner!

Shown on the right is the Iwata Studio Series Power Jet Pro Compressor. It features a 2-liter air storage tank, has zero pulsation and incorporates Smart Technology with a 2x Sprint Power 1/6 hp motor. Additional features include dual moisture filters, dual-mounted pressure gauges and airbrush holders and even have dual quick-disconnect ports! No mess and no maintenance thanks to the twin oil-less piston compressor. Working pressure of 1 psi to 60 psi. Need more info? [www.iwata-medea.com](http://www.iwata-medea.com)

#### **[www.dencomm.net...](http://www.dencomm.net)**

They're here...at last! Aurora Monster Scenes: The Animal Pit and The Dungeon **original art kit boxes!** Under exclusive license to utilize the actual original box art paintings, here at last are the most coveted kit boxes that almost were! Cost is \$19.98 each or \$35.98 for both (plus shipping)!

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#### **DinoMania™...**

Promotopia, Inc. announced an exclusive agreement with Japan's premiere model manufacturer, Kaiyodo and Japanese confectionary giant UHA Mikakuto, to market and distribute DinoMania collectibles in the United States,



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**BATMAN HUSH 2:  
CATWOMAN ACTION  
FIGURE**

Sculpted by Tim Bruckner  
Available October 2004



**BUFFY THE VAMPIRE  
SLAYER: DARK WITCH  
WILLOW STATUETTE**

SRP \$50.00  
Available August 2004

**BATMAN HUSH 2: HARLEY  
QUINN ACTION FIGURE**

Sculpted by Tim Bruckner  
Available October 2004



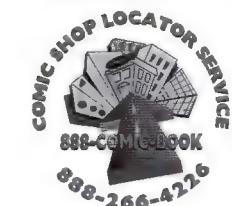
**White Queen 12" Statue**

SRP \$150.00  
Available August 2004



**BUFFY THE VAMPIRE SLAYER:  
FAITH STATUETTE**

SRP \$50.00  
Available June 2004



**MARVEL MILESTONES: 12-INCH  
GREEN GOBLIN STATUE**

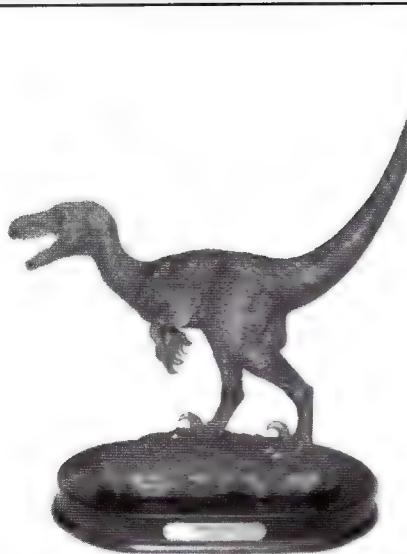
SRP \$15.00  
Available October 2004



**SPIDER-MAN STATUE**

From Sculptor, Clayburn Moore  
SRP \$150.00  
Available October 2004

Each product shown is followed by the SRP (where known) and expected month of shipping.



5.5", is \$129. Order from [www.healthstones.com](http://www.healthstones.com).

My final group of finished Japanese models from Japan and sold through [www.healthstones.com](http://www.healthstones.com) are called the Oldies collection. These exquisite models are said to be replicated from pieces that were available in the 1950s. In other words, famous Japanese sculptor Mr. Araki of Kaiyodo has created this new series of dinosaur models based on the way scientists and artists pictured these creatures' appearances some 50 years ago. These are professional and beautiful looking models that evoke the look of dinosaurs that many of us grew up with, swamp dwelling, tail dragging, mindless monsters. But do they go in that direction enough? The idea of producing dinosaur models based upon "old school" theory is a good one; Mike Evans (previous owner of Lunar Models) has offered several dinosaur models with this idea in mind in the past, based on the artwork of Knight and Burian. These models too are loosely based upon the same idea/artists.

The Iguanodon is clearly based upon famous Czech artist Burian's well-known painting of the same animal and I can certainly see the Brachiosaurus as Burian's underwater, snorkeling swamp monster. The source for the look of the T. rex is less obvious to me. It could be one of Burian's rexes attacking a Trachodon pair from his most famous work. The Triceratops reminds me a lot of Charles Knight's sculpture of the same dinosaur. While the Brachio's tail drags on the ground and the Iguanodon and rex are in the old "kangaroo" pose, I wonder if these models couldn't have been taken just a little more to the extreme 50s look. I mean, with heavy, dragging tails and more reptile in appearance, less bird-like.

When I think of dinosaur models from Japan, I think of sculptures based upon the most up-to-date theories and discoveries including previous work by Mr. Araki. The Japanese are probably even better about this than Western artists. I think that Mr. Araki

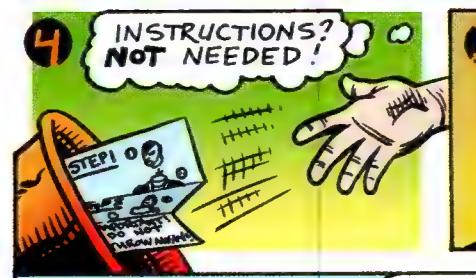


couldn't quite bring himself to create such inaccurate dinosaurs as were previously thought to be scientifically correct back when we were kids building plastic models with tube glue and setting up our Marx toy dinosaur play set. Don't misunderstand me, these are definitely beautifully done models that will look fantastic in your collection, I just feel the artist could have taken the idea further. Kinto offers "modern thinking" versions of these same dinosaurs as models too and while they may have slightly less bowed-out elbows and tails a little higher off the ground, they really don't look that different from these 50s versions. When I was a kid, I saw illustrations of dinosaurs with tails dragging on the ground that were just thick as their neck and elbows angled way outward, herbivores with snarls on their lip or vacant, brainless looks on their faces and T. rexes that stood practically straight up. Perhaps models like that would never sell today. Two more dinosaurs in the oldies series are due out soon. I think I'm going to like these two better.

All four 50s dinos are handsome and detailed in polyresin, mounted on a solid wood base and hand-painted with a solid brass plaque engraved with the name of the dinosaur on the base. Ready for display. The 1950's Brachiosaurus in 1/50: Length: 14.2", Ht: 10.2", Width: 5.9" is \$81. 1950s Triceratops Scale 1/35 Length: 10", Ht: 4.9", Width: 4.3" is \$67. 1950s Iguanodon Scale 1/35 Length: 7.9", Ht: 8.3", Width: 4.3 is \$69. 1950's Tyrannosaurus Scale 1/35 Length: 8.7", Ht: 9.5", Width: 5.9" is \$79. Order from [www.healthstones.com](http://www.healthstones.com). More dinosaur talk down the prehistoric trail next time!



# TOP 10 LIES THAT MODELERS TELL THEMSELVES! WITH 3-D PETE!



**B**ritish film producer Gerry Anderson had always been at the forefront of visually spectacular films since the 1950s. His shows have always had plenty of fascinating hardware and the miniatures and model work used were often the star performers. The mid-seventies, two-season production of *Space: 1999* was no exception. That show exhibited the best special effects ever seen on television at the time and to this day still surpasses much of the horribly artificial looking computer generated imagery that is all too prevalent in most modern productions. Ah, the good ol' days!

Anyone who's seen the show at all knows about the Eagles, the venerable workhorse spacecraft seen through-

out the entire series of *Space: 1999*, but there were dozens of other vehicles featured in the show, some only seen for several seconds. The Laser Tank model featured in this article is one of the "guest models" seen in just one episode, for only about four seconds on screen, long enough to see it get (optically) blown to smithereens by an alien attacker! There were three different designs of the Laser Tank built in 1/24th scale by Martin Bower for the episode "The Infernal Machine" which were motorized to trundle along the miniature lunar surface. The most popular model among fans is the "Eagle nosed" version seen here. Despite the tank's excruciatingly short screen time, it is nevertheless a popular model among fans.

# Recreating a "Laser Tank" from **Space: 1999**

By E. James Small

(All models and composite photograph by E. James Small)





**Above Left:** The Chieftain Tank kit's chassis are mainly built according to the kit's instructions. The tracks are all individually linked which adds tremendous realism to the model compared to the standard rubber tracks used on most kits. The motors, which are doubled so that it could have been remote controlled, are in this case wired together to run free and straight. I built three chas-



sis at once. The other two would be saved for later. The Plastruct dishes are glued to the hubs which had to be trimmed. **Above Right:** These styrene plastic vacuformed shells provide the basic shape for the nosecone of the model. One shell is used for the main shape and the other is used to make the cladding, which covers most of the shell.



**Above Left:** The finished master pattern for the nosecone made primarily from vacuformed shells supplied by Chris Trice and detailed with kit parts as per the original model. **Above Right:**



The gun barrel tip was duplicated by machining it from aluminum stock. A bit of deliberate artistic license contributed to an improved look over the coiled spring on the original.

In building the replica you see in the accompanying photos, much research had to be done before work could begin. Fortunately I had a friend, Chris Trice, a professional model maker living in England, who personally knows the current owner of the original model and even did significant restoration work on it. He was able to supply me with most of the information I needed including what kits were used, some key measurements and photographs of the original and he also supplied me with a vacuum formed styrene shell for the cockpit area, so I am in his debt for that! The model is built from a commercial kit tank chassis, the Tamiya 1/25th scale Chieftain, which is now very rare and expensive to buy when you can even find one. Another fortunate thing is that a Korean company had recently produced a knockoff kit of the same tank model. Although the quality is not as good as the original Japanese model, it was more than adequate for this project and would be indistinguishable from the original once the kit was "bashed" and redressed into its new configuration.

The first thing I had to do was find and buy all the kits

whose parts were used on the model. There were only two very minor parts that remain unknown, but the detailed photos I had provided enough proportional information that allowed accurate replicas to be fabricated. In the case of the gun barrel tip, the original had a coil spring stuck on the end, which would have looked a bit cheesy on a display model. So I took a bit of artistic license and turned the piece from aluminum, which resulted in a part with the same shape, but made more sense as a viable piece of machinery.

When that was done I had to decide exactly how I was going to build the model into its various components, since I knew I would have to mold and cast the model to be assembled and finished later. I was building this model for a customer, but I also wanted to be able to build one for myself later, so molding it would save me a lot of time when I wanted to build one for myself. I wanted to make the model as easy to assemble as possible, but molding conventions also had to be considered. Obviously the flat areas were easy enough to figure out, as they would be

## • Laser Tank...Continued from page 53 •

just cast up as flat plates, but the bulky items like the cockpit and "chin" area would be too bulky to cast as solid pieces. They would need to be "slush cast."

In deciding what to do here, it's important to understand how the mechanics of mold making and casting work so that you actually make the master patterns in such a way that they can be practical with a minimum of flaws and undue stress on the molds. You must constantly think ahead, and keep in mind the flexibility of the rubber mold and the viscosity of the resin, which will make the casting. Therefore, you must decide what parts can be attached to the model and cast in one unit, versus parts that you'll have to cast separately and attach during final assembly. For simple flat pieces with no undercuts it's very easy, but for complex shapes with undercuts and spindly areas, it requires a lot of thought and planning. This can be a very time-consuming process to plan to build a model pattern, which is designed for casting. Time spent doing this will save a lot of money and work later on if you miscalculate

**Below Left:** These are all the master components of the model ready to be molded. Some are just straight kit parts, which will be duplicated and glued into place during the final model's

the way something will be done.

The chassis of the model wasn't worth casting, as the number of moving parts, fragility and complexity would be too much trouble, especially since the chassis from the Korean tank kit was relatively inexpensive to use in this case. Another thing I did was to improve the model a little bit. The original was understandably very hastily built and wasn't done with the kind of care and attention to detail that would normally be done with a fine display model. It was a relatively crude prop to be used on camera and had to perform the sole function of looking good on a low resolution TV screen for just a few seconds and wouldn't hold up to the kind of up-close scrutiny that one would imagine. For example, many kit parts were glued on without filling gaps and seams that would normally be filled had there been time. So, without changing the overall look of the model, some of these changes were made.

I began by assembling the tank chassis from the kit (actu-

assembly. **Below Right:** Walls are built around the strategically placed parts to contain the liquid silicone rubber, which will form the molds for duplicating the parts in resin.

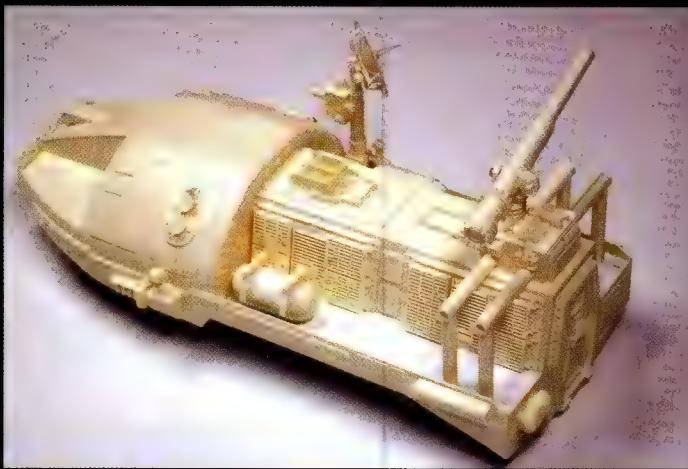


**Below Left:** The fully cured rubber molds are pulled from the masters, now ready to accept the urethane resin which will form the finished duplicated parts. **Below Right:** The cast parts are



assembled with cyanoacrylate glue into sections, which will be glued and screwed, to a sheet styrene body plate.

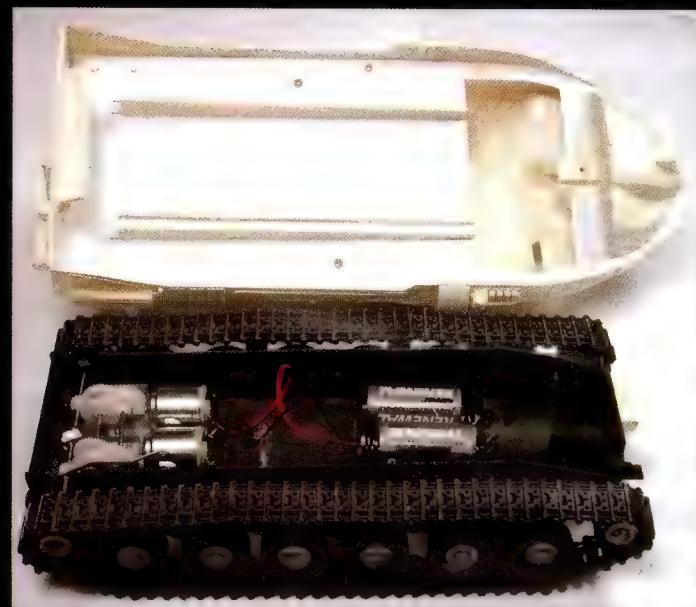




**Above Left:** The body is assembled into a final unit before painting. Some parts will be removed before priming and painting with white automotive lacquer. **Above Right:** The assembled body is tested for fit onto the chassis. Rails are glued in place to the underside of the body plate to allow correct spacing and fit.

ally I assembled three of them, knowing that I would use them later for my own models!), following the kit's instructions and photographs of the original Laser Tank model noting what was changed. Some of the suspension shrouds were left off and some hubcaps which are just EMA or Plastruct brand dishes, were added to the wheels. Before adding the tracks, the whole chassis assembly was primed and sprayed with automotive lacquer.

Next, the rear half of the model's various wall panels were drawn on 1/8" sheet styrene and cut out. These walls were beveled to the appropriate mating angles so each part would butt together with a minimum amount of "seam" showing, thereby making cleanup a lot easier on the joints. They were then decorated with the kitbashed parts in their correct locations, paying very close attention to their place-



ment, again using the photos of the original model. The hexagonal door on the back was made completely from scratch. It's interesting to note that Martin Bower had designed it based closely on the door seen on the back of the 2001 "Moonbus." This door from the original Laser Tank model was subsequently pried off by Bower and used as an elevator door for another model seen in the Gerry Anderson pilot program called "The Day After Tomorrow." The door, which went missing for years, was recently researched and reconstructed by Chris Trice when he restored the original model. The scratchbuilt door I made for my model was based on his excellent research.

Next up was the nose cone or cockpit area. Since Chris Trice had already supplied me with a vacuformed shell, a great deal of the work of the basic shape had already been



**Above Left:** After insuring a good fit, the chassis is screwed to the body using a single screw on the front. The rear of the chassis is trapped between the rear body and a clamp, which is permanently glued to the body. This arrangement allows for quick and easy servicing to the chassis and power system. **Above Right:** Since the model was going to be shipped to the customer, the more fragile spindly bits like the radar mast and gun were made removable, attached using screws or simply snapped into place. Besides, allowing the parts to be removable allows for possible maintenance at a later date.



• Laser Tank...Continued from page 55 •



The completed model assembled, painted, lightly weathered and detailed including crest decals supplied by Chris Trice. All colours other than the white are hand painted, just like the original.

done. He had supplied me with two shells. One for the basic hull shape and the other would be used to make the cladding that covers most of the nose cone.

Using the photos and measurements Chris had given me, the openings for the window areas were plotted onto the surface and cut out. The edges were carefully trimmed and sanded to make a perfect edge. Next, pieces of flat sheet styrene were cut to fit and glued in place to make the windshield area and the anti-glare panels in front of it. The cladding was also plotted and drawn onto the second form and cut out. They were then glued onto the nose cone. Lastly, the kitbashed parts were glued into place, again using the detailed photos of the original model as a guide. Again, keeping in mind this was to be a master pattern for a mold, the bottom of the nose cone was affixed to a piece of MDF (Medium Density Fiberboard) which would allow the molding rubber to form a lip around the edge so the part could be slush cast.

Lastly, the other various wiggets and details were mastered ready to be molded. These were a combination of kitbashed and fabricated parts and were small enough that they could be cast as solid despite their odd shapes. The trick is to engineer the parts and the way they are molded so that a minimum of cleanup is necessary, and so that the removal of resulting flash from the casting does not

obscure any details. Sometimes this cannot be avoided but you have to be vigilant in your planning so that the destruction of important details is nonexistent, kept to a minimum or easily repaired. The orientation of the parts with respect to how the resin will behave and how hard it is to pull from the mold when cured must be carefully considered. Some shapes have loads of undercuts and require special attention. Sometimes there are parts that can be done in resin that could never be done using injection molding because of the simple fact that the rubber is flexible and you can just cheat like hell. The most difficult part to do in this case was the mast that holds the radar dish. However, when the resin is poured you just have to remember to "burp" the mold to remove those pesky air bubbles that will cause voids in the finished part. In the end though, any bubbles that do become apparent are easily filled without destroying detail thanks to the strategic mastering and positioning of the parts. Experience and a great deal of thought and knowledge of basic fluid dynamics provide the answers. All the parts, once mastered, were then prepared for molding.

Now we get into the actual molding process. We'll dispense with all the obvious jokes about using rubber to cover our masters for this article, but you can go ahead and make up as many as you like and send them to me in an email! I love a good laugh!



For those of you who have never tried this process, it's quite an adventure at first, as it was for me the first time I tried it. The most daunting thing is that because the silicone rubber and resin materials required are so expensive you're afraid to waste a lot of money in the trial process. The best thing, like any endeavor, is to study up on it as much as you can before attempting it if you are afraid. Once you have the knowledge, the next step is, just like that overworked commercial slogan says, "just do it!" Obviously I have not used all of the casting products out there, as there are dozens of them, but after having used several of them, my favourite silicone molding rubber products are made by Vi-Sil, a Rhone-Poulenc company. I also prefer the "Easy-Flo-60" brand of urethane resin by Polytek for casting. Just FYI.

The parts are prepared by mounting them in such a way as to allow the flow of rubber over the master patterns without trapping any air underneath. The parts can be grouped according to height. If you want to save money on rubber, planning this out to save volume is important. When the parts are mounted to a flat piece of heavy styrene or sealed wood, use more sheet styrene to build a wall around them at sufficient height to allow the rubber to completely cover the parts. It's important not to use a porous material like raw wood. You can use wood that has been sealed or coated, but if you're not sure, use plastic so your rubber won't stay stuck in the box. Yeah, yeah, enough with the jokes already.

With the molds made and the rubber poured, cured and removed, it was time to cast the parts to assemble into the finished model. Assembly is pretty straightforward now. It's just like an ordinary styrene kit, except that there's a lot more sanding and flash to remove and you use cyanoacrylate (CA) to glue it together. I assembled the model in stages and when I got to a certain point, the parts were painted before going further. Just standard modelmaking techniques. After priming I used automotive lacquer from a spray can for the basic white coat.

The model was weathered using black tempura powder paint as dust applied with a large soft-bristled brush, which goes on gray. The weathering was then toned down with an overall spray of dusted on white paint from the airbrush.

This closeup shows the 1/24th scale Gemini astronaut modified to look like an astronaut from Moonbase Alpha was mounted in behind the cockpit window. A crude but effective kitbashed interior was fabricated but not visible in this shot.

The details were then applied and the model was given an overall dusting with matte varnish. For this model, the windshield was cut out and "glass" cut from a CD jewel case was glued in place. I molded a couple of Gemini astronauts to put into the cockpit and bashed an ersatz interior so that it didn't look blank when you peer through the windows.

And that's about it! You've just witnessed the recreation of a studio model right before your eyes! Well, at least as much as a magazine essay can present anyway. I hope you enjoyed this article and more important, I hope you learned something from it. Modelmaking is an art, a passion and for some of us, a business. But for the most part, it should be satisfying, rewarding and fun!

Special thanks goes out to Chris Trice and Andrew Frampton, two wonderful gentlemen who provided valuable information that was critical in the success of this project. If you'd like to see more models and items of interest along these lines, please visit my web site at [www.smallartworks.ca](http://www.smallartworks.ca). Fire me off an email too, to the following:

jim@smallartworks.ca! I'd like to hear from you!

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## with Roderick Robertson

Pirates are a perennial favorite around our house, from Halloween costumes and fun-houses, to Talk Like a Pirate Day (<http://www.talklikeapirate.com/>), to war-gaming. And 2003 was a great year for sailing ships: Master and Commander; two new Horatio Hornblower episodes on TV; Pirates of the Caribbean and Peter (Pan). Flagship Games produces an extensive line of resin cast 28mm scale ships spanning the Renaissance through the golden age of piracy. You can see their full line at [www.flagshipgames.com](http://www.flagshipgames.com). They also produce a skirmish war game (succinctly titled, Pirates!) to allow you to play with their models.

I ordered a Galleon, a mainstay of Pirate movies (which is, after all, where most of us get our piratical information). The model comes cast in resin, 9 1/4" from stem to stern, 3 1/2" wide and 1 1/2" from the waterline to the top of the Quarterdeck railing. It has gun ports for 3 guns in each broadside, plus a bowchaser firing forward and four mounting rings for sweeper guns. All in all, a deadly little ship.

As this is intended as a war gaming piece, certain modifications to the historical Galleon design have been made. The most noticeable is that there is no Bowsprit (the small mast pointing forward at an angle from the bow). The entire lower gun deck is missing; there is no mizzen or Bonaventure mast, the deck is flat rather than sloped, the heavy fore and aft castles have been eliminated. Enough is left to give the impression of the original ship, but the decks have been cleared for gaming action.

The resin is well cast, with no bubbles and only a little flash buildup in one gunport. Mounting rings for the sweeper guns are indicated, a drill will easily clear a hole for the mounting pegs. Holes for the masts

are already drilled out. The ship I got has a bit of a list to starboard. I'm not going to worry about it - sanding the bottom of the boat flat is probably more trouble than it's worth for me. Someone must have stored the looted gold all on one side of the hold; time for a keel-hauling!

Two masts are provided, the Mainmast (aft) and the Foremast (forward). Yardarms are provided for both masts. The sails are printed on heavy card in unfurled (open) and furled (closed) configuration. These are important for the rules, as a furled sail only provides half the movement that a full sail does. The Foremast is rigged with a square sail only, but yards and sails are provided for the Main mast allowing you to rig either square or lateen sails. Screw eyes are provided for the mast and yards, allowing you to change sails between furled and open to indicate your ship's sail status.

Before cutting the sails out and painting them, I scan them into the computer - this way I not only have templates for future sails, I can even use a program like Paint or Photoshop to add designs to the sails and print them out in color.

Since I want to be the terror of the seas ship, I got a full complement of guns - six cannon for the broadsides and a falconet for the bowchaser, plus two sweepers (in the rules a bowchaser eliminates the two forward sweeper mounts, otherwise I'd have picked up two more). Finally, I also picked up three packages of crew figures. Flagship Games import Foundry and Redoubt figures and resell them so you can get your ship and crew in one order. The three packages give me a crew of 22 figures. One pack of Characters will provide the captain, officers and other important figures, while the other two will give me my crew. I was a bit disappointed that both packs sent were armed with muskets, but if I really need them I can pick up cutlass-armed crew later.

### Preparing and Priming

The hull only needs a little cleanup - scraping a little excess resin off a couple struts and clearing the gunport noted earlier. A brush-down with soap and water is recommended on all resin kits to clean off any mold release. The masts are checked for fit with the holes in the hull - a little snug, but not enough to need a lot of sanding down. The square sail yards are marked at their halfway point for the eyebolt, the masts and lateen yards are marked appropriately. I also drill out the sweeper mounts - I'll do all four just in case I want to use sweepers instead of the culverin in the bow. Finally, I drill a hole in the top of the mainmast for the flag.





**Falconet, Cannon and Sweeper**



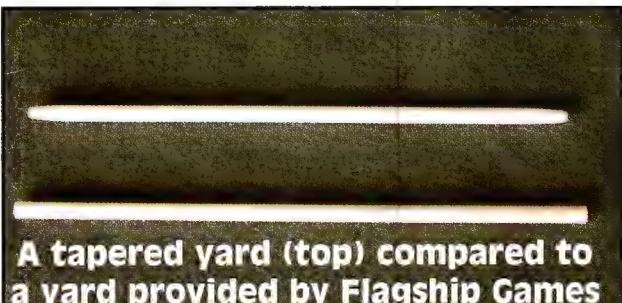
**The officers...**



**...and the crew**



**Tapering the yards with a hand drill and sandpaper.**



I want to taper the ends of the yards and the mainmast, to make it look more like the yards of a true sailing ship. To taper the dowels I put one end into the chuck of an electric drill, and the other end was held in a bit of sandpaper. The first pass was made with heavy grit paper to grind down the end of the spar; the second pass was with much finer paper to smooth out the end. All the yards get this treatment, as does the top of the mainmast. A quick brush around the base gives me a little better fit in the deck holes.

The crew and guns need to have flash and tags removed and mold lines sanded down before priming. The crew also needs to be based. I use  $\frac{3}{4}$ " round bases for most of my figures. The figure's own base is simply glued to the new base and wood putty is used to smooth out the transition between the two bases.

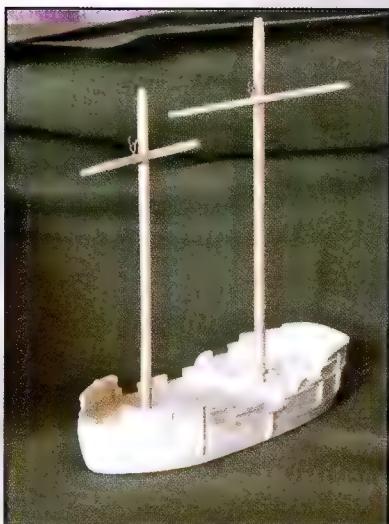
Finally everything is primed white. I prefer white to black as many of the paints I use (mostly craft paints such as Delta Ceramcoat and Deco Art) don't have great coverage over black.

#### **The Guns**

Guns in this period were of two main types: Cast (bronze) and Wrought (iron). For my ship I've decided that the six heavy guns will be iron, while the light guns are bronze. This will help during games, when it is important to crew the gun with the proper number of figures. The heavy cannon (3 crew each) are easily distinguished from the falconet (2 crew) and sweepers (1 crew).

The iron cannon get a coat of dark grey as a base. Over this goes steel and then the whole thing is washed with a thin black. The light guns are washed with a warmish-brown. Over this goes a greenish-bronze, followed by a more yellow gold and a dark brown wash.

All the guns then have their muzzles and touch-holes blackened with black wash.



**The ship, primed and ready for paint. The masts and yards will be removed and painted separately.**



**The guns in various stages of painting. Upper row: bronze guns; Lower row: Iron cannons. From L to R: base coat, primary coat and final washes.**



**The masts washed and ready.**



**The mainsail unfurled (top) and furled (bottom).**



**Side of the hull, base-painted with dark brown.**

the gunwales, then several layers of red on top of that. The result is a weathered, dark red. I decided that only the horizontal elements of the hull will be picked out in color, the vertical support beams are just painted brown.

There are decorative flourishes on the hull at the bow and stern; these are painted with a greenish bronze, then a light drybrushing of gold to make it stand out. The brown deck around them is given a thin black wash to bring them out even more. A small decorative panel at the top of the Sterncastle hull is picked out in yellow and black with red trim.

The mounting rings for the swatter gins are painted steel and washed black.

The stern of the ship has two lanterns, a shield and a scroll for the name of the ship. I've decided that the lanterns are brass, so the dark bronze is highlighted with a yellow gold, then a warmer red-gold is lightly drybrushed over the top of that. The glass panes are based light grey with a white highlight and black wash near the brass fittings.

The shield is going to have the heraldic crest of the ship, so I have to come up with a name and device. I decide on a secondary ship from Rafael Sabatini's Captain Blood: Captain Levasseur's La Foudre (Lightning). For the device, I decide on a mailed fist holding a lightning bolt on a blue background. Unfortunately, my freehand sketching leaves something to be desired, as does my lettering. I'll blame it on the scurvy crew of mutinous seadogs that Captain Levasseur employs.

The decking is based in tan, then washed with dark brown to bring out the planking detail. As this is a pirate ship, I decide not to drybrush tan over the result - no holystoning of the deck on this ship, the men won't allow it!

The mast steps and the hatch are painted dark brown and the hatch is both drybrushed and washed to bring out the cross-hatching.

#### **The Crew**

The crew, once based and primed, is given a warm brown wash over all exposed flesh. Since I don't want to mess up the flesh too much when I paint on the clothing, I block in the main clothing colors before drybrushing flesh onto the figure.

For the crew, I'm staying with dull colors - grays, browns, blues and off-whites. Since this is a truly motley crew, their musket



**The finished hull.**



**The stern of the ship, now named and given a heraldic device.**



**The decking base coat.**



**The finished deck.**

stocks are a mix of various browns, representing weaponry stolen from various ships in the past. Leather belts and pouches are also various shades of brown. For most crew, the only colors will be hatbands and neckerchiefs. A few will get striped pants - a touch of class!

I need a way to distinguish marines from regular crew. In the Pirates! game, marines have longer range fire with their muskets and better fighting qualities, so being able to pick them out in the middle of the game is essential. I've decided to give my two marines dark colored shirts.

Officers get to have a riot of colors. One is done as Peter Blood (From Captain Blood) in black and silver, while an Arabic-looking fellow is dubbed Oliver Tresillian, Sakr-el-Bahr, the Hawk of the Sea (from Sabatini's The Sea Hawk) He'll be my Master of Marines. Two officers have met with unfortunate accidents and will command the Larboard and Starboard watches respectively. "One Leg" Bill and Samuel "the Hook" will act as normal crew for the Pirates game (watch officers have no game duties).

There are two women on board; Mad Meg the mate, who can out-drink, out-fight and out-swear any man in the crew; and "Bob," the ship's "boy" (hey, disguises like this work for Hollywood!). Finally there is the captain himself, Levasseur, "A roaring, quarrelsome, hard-drinking, hard-gaming scoundrel; his reputation as a buccaneer stood high among the wild Bretheren of the Coast." (Rafael Sabatini, Captain Blood)

The figures are finished with a variety of washes and drybrushing and small details, such as ear-rings and the locks on the muskets, are picked out. The bases were simply painted tan with no further embellishments.

Since pirates have to be used on both land and the ship; it looks strange for planked bases to be used ashore, or for sandy or grassy bases to be used on the deck.

#### **Gaming with the Galleon**

Each ship in Pirates! comes with a standard set of ordnance, crew and extras like extra rigging (in case yours gets shot away), and a rowboat. The galleon costs 700 "Gold Crowns" and comes with one gun, a rowboat, 2" of extra rigging, 2 powder charges and a crew of 17 - 1 captain, 1 mate, 1 navigator, 2 marines and 12 crew. I can spend a further 500 Gold Crowns to outfit it. I've already got my officers: Levasseur (Captain), Peter



**Crew figures, brown-washed, then drybrushed with flesh.**

Blood (Navigator), and Mad Meg (Mate).

A minimum crew of 4 is necessary to sail the ship, each cannon requires 3 crew to load and fire, the falconet need 2, and each sweeper has a crew of 1. Unfortunately, the maximum number of crew above decks is 18 - not enough to sail and fire every piece of ordinance. The basic crew complement as given above allows me to fire four cannons every turn, sail the ship and still leaves me room for one more figure on deck. 14 more men can be crammed into the holds - they act as replacements for the deck crew and can only be brought above decks when a space is cleared, either by death among the deck crew or a boarding party.

My marines won't be able to help sail or fire the guns; they are soldiers, pure and simple, but they can fire their muskets to a range of 15" - while other crew (even though mine seem to be armed with muskets) has no ranged attacks. Each round of fire from a cannon or sweeper requires a barrel of powder, so if I want to fight this ship more than one round I'll need to buy much more.

First I need to buy guns. At 100 cr. for a cannon, 75 for a falconet and 50 for sweepers, it looks like I won't be quite so well-armed to start as I'd like. For 400 crowns I can equip my ship with four cannons and 2 sweepers. Not the broadside I really want, but it will have to do for now. I'd like to buy another officer (Sakr-el-Bahr, as a marine), but I need to buy powder for the guns, otherwise they are simply expensive deck ornaments, so 20 kegs of powder will round out my purchases. I can fight about five rounds of all my cannons before I run dry.

So I end up with a little less than I wanted, but still a dangerous (to my foes) ship to start my career as a pirate.

In addition to miniatures games, there are several Role Playing Games (RPGs) based partly or wholly on the subject of **Pirates:**

- 7th Sea - <http://www.swashbucklingadv.com/>
  - Bloode Islande - <http://www.deep7.com/>
  - 50 Fathoms - <http://www.peginc.com/OurGames/SW50Fathoms.htm>
  - Skull & Bones - <http://www.greenronin.com/cgi-bin/product.cgi?prodid=1018>
  - ARGH!! Thar be Zombies! - <http://www.edenstudios.net/>
- As well as several others out of print.

While figures aren't essential for role-playing, many gamers appreciate having nicely-painted figures to represent their characters. And having a ship for them to sail upon doesn't hurt either!



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**Captain Levasseur, Peter Blood, Mad Meg and "Bob."**



**Samuel "The Hook" and the Starboard Watch.**



**"One-Leg" Bill and the Larboard Watch.**

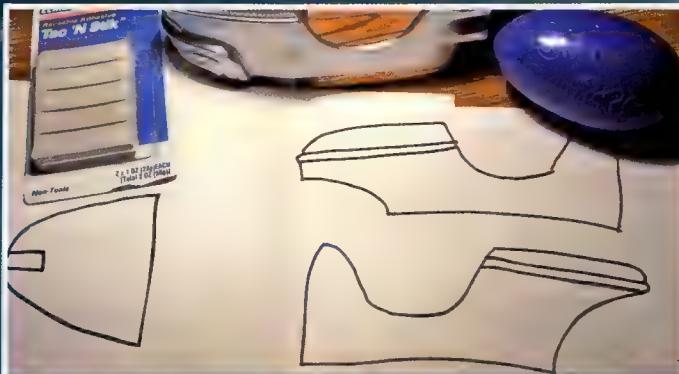


**Sakr-el-Bahr and his marines.**



**Off to make my name on the High Seas!**

• Thunderpig...continued from page 23 •



should warm a can of spray paint, never use any kind of flame or put the can in water on the stove; these cans are pressurized and will explode if too much heat is applied. Be safe and use only hot tap water; that will be enough to properly warm your paint. The actual application of the paint was done in three coats, so a nice, shiny finish is achieved. However, that shiny finish was not to last because even after letting the paint cure for a couple of days, my mistake was still lurking there.

After the paint cured I removed the Silly Putty and Tac 'N Stik to discover that they both work beautifully as masking agents. The problem they presented is that they are not good for precise masking. I found that I covered some areas that should have been painted, but I just couldn't see them after applying the putty. There was also some paint buildup along the edges of the Silly Putty, but that was my fault, not the fault of the putty. The paint on the two putties just blended back in and the stuff was ready to use again. I'd recommend either one of these for the quick masking of large areas, but watch your edges...you can cover too much. Also, neither medium pulled up any paint or left a residue.

The next step was to add the flames to this radical ride so I consulted the very informative article on flames and pinstriping in Scale Auto magazine. The first thing was to trace the outline of all the body surfaces that were to be flamed, then put them together in a flattened layout of the body. Then, using a sheet of tracing paper over the layout, I drew up my flame design. In order to achieve symmetry on both sides of the body, I only drew the flames for one side, stopping at the mid-hood area. Then I folded the tracing paper in half and traced the original flame outlines on the other side. When unfolded I had a symmetrical flame design that wrapped around the body.

To transfer the flames from paper to the actual car body, a mask needs to be cut from Frisket Film. I went to the Internet to find my Frisket and there it was at Dick Blick Art Materials for a very reasonable price. Now, I can hear some of you asking, "What the heck is Frisket?" Well, it's a clear masking film that's lightly sticky on one side. I traced my flame pattern onto a sheet of Frisket and cut the flames out very carefully with a new #11 blade in my hobby knife. When cutting the flames, cut toward the flame tips. The Frisket covered all the car body that was not to be flamed, so I didn't have to do any additional masking.

I wanted my flames to range from a deep red to a bright yellow, so I stocked up on several fire related colors including Testors Fluorescent Yellow, Fluorescent Orange, standard Yellow and Createx Transparent Red and Deep Red. The colors were airbrushed on starting with the Fluorescent Yellow and working down to the darker colors. The brighter colors were left at the tips of the flames and the shades slowly deepened as I worked my way towards the front of the car. This gave a nice gradient effect to the flames. Afterward I added a few streaks of lighter colors over the deep reds to add some depth. When the airbrushing was done on the flames and the paint had cured for a couple of days, that's when that mistake reared its ugly head.

Remember that coat of Future I put on the silver undercoat to protect it from any Silly Putty residue? Well, that layer of acrylic also prevented the Candy Scarlet from adhering properly to the car body in spots, so when I peeled off the Frisket, very carefully, big chunks of Scarlet paint came up with it. There were great huge patches of silver shining through my flames! You can imagine the swearing. I thought two things, "Hey, this is a cool way to simulate chipped paint, I'll have to remember it." And "How the heck am I gonna fix this?"

It took some thinking, but I finally realized that the stuff that got me into this mess in the first could help get me out. I rolled some Silly Putty into thin snakes and placed them over the flames next to the silver patches. Then I had to come up with some paint to match the body color so I could carefully cover the silver. If you've ever closely examined the spray nozzle on a can of spray paint, you may have noticed that the paint actually comes out of a teeny little hole in a plug in the middle of the nozzle. If you pry that plug out of the nozzle it leaves a larger hole. Spraying with just that hole would give you blobs and splatters all over the place. But what I did was take one of the little clear brush protector tubes that matched the diameter of that hole, pressed



it into place and sprayed the paint directly from the can into a small container. Then it was a simple matter to put the paint into my airbrush paint cup and very carefully go over the offending silver. I hand-brushed the small remaining areas of silver so the paint was back to where I wanted it to be. Something I did notice about Silly Putty that should be a concern, when I peeled it away from the flames I had masked off, it did its Silly Putty thing and lifted some of the top layer of flat acrylic paint, just like it does on the Sunday Funnies, and left the color on the model somewhat lighter. I had to go back and carefully airbrush in some extra flame color to help blend those areas.

The final step on the flame job is pinstriping an outline to separate the flames from the body color and help them stand out. I used Testors Teal Green Acryl and a Triple 0 liner brush (one with extra long bristles) to carefully outline the flames by hand. This operation calls for steadiness and it's best to put your subject on a flat surface where it won't move and, like real pinstripers, use your pinky finger to steady your hand as you carefully follow the curves of your flame. It is best to draw the brush toward the tip of the flame, which allows you to get a much sharper point on your outline.

Once the flames were outlined, there was only one step left. I coated the entire body with three coats of Testors High Gloss to give it that deep shine. I let each coat dry overnight under the cover of a plastic container, in order to prevent dust from gathering on my shiny new paint. The final result of the gloss coat tied everything together and added a bit of depth to the flames as well.

With all the paint out of the way, I tackled the chrome work on the Dodgem. Instead of going with silver paint, I decided to indulge in a bit of the old Bare Metal Foil. I used Chrome foil on the grill, hood moldings and the rear housing for the electric pole. The foil is very easy to work with and burnishes down to a very realistic shine, mainly because it's really shiny. With enough burnishing, the edges nearly disappear when two pieces of foil are joined. With the chrome in place, it was time to assemble the car and send this Pig on his way.

#### FINAL ASSEMBLY

Did I mention that this kit has a really great instruction sheet? It has two pages of exploded illustrations showing exactly where everything goes and how it fits. It includes cool illustrations of Thunderpig himself who guides you through the steps. The only thing that the instructions don't mention is the fact that you have to cut the aluminum rod included for the gearshift in order to create a column for the steering wheel. It's important to have the proper length on the steering wheel column so it fits accurately into the Pig's cloven hoof. I assembled the Dodgem car first so the steering wheel and the gearshift could be adjusted to Mr. Piggy's grasp.

The car goes together quite easily, but because I was attaching many parts to painted surfaces, I decided to pin them for extra grip. The taillights and wheels were all pinned in place. Other than that, the car practically assembled itself. I did leave the steering wheel moveable until the Pig took his place in the driver's seat.

The Pig was also simple to assemble. Following the instruction sheet, I attached his boots so he was a bit "pigeon toed" which helped fit his feet into the interior of the car. The arms were left unglued until I could determine the exact position for them to reach both the shifter and the wheel. Once everything was properly positioned and secured, the Pig slid into the driver's seat and the Dodgem was attached to the kidney shaped base and this little Piggy was ready to smash and crash to his heart's content.

This is a great kit that will really compliment your collection of Monster Rods and Wacky Weirdos. The castings are very clean and only a little work is necessary to get them ready for painting and building. The kit is limited to a run of only 30 copies and retails for \$100. You can contact Chuck at his website:

[www.thunderpig.homestead.com](http://www.thunderpig.homestead.com)

or write to him at Chuck Kaparich, 503 Connell Ave., Missoula, MT 59801.

Frisket film and tons of other art supplies can be found on the web at <http://www.dickblick.com>.



# THE LORD OF THE RINGS



## Sculpting Your Own Oliphants

with Guillermo D. Centeno

**A**s a passionate fan of fantastic and sci-fi movies, I was shocked when I saw those amazing animals for the first time in "The Two Towers" movie from "The Lord of the Rings" saga.

They reminded me of a strange combination between a mammoth and mastodon, but also triple in size, with the wonderful structure of the assault towers giving them the perfect finish.

That original concept was really used for the first time against Alexander the Great, who fought them in India, where they were used - none too effectively - by his opponent King Porus, in the Battle of the Hydaspes River in 326 BC.

Over 100 years later in Europe, Hannibal used them against Iberian and Roman troops, with the same poor results (as can also be seen in the Battle for Minas Tirith on Pelennor Fields).



After watching that movie, I had been waiting for the chance to make at least one of those beasts and the moment came when a Spanish friend of mine asked me to make not one, but a couple of them for a war-game set!

I started them by sculpting the head, using for that purpose some screenshots from the movie preview offered on the LOTR website. Then I found some additional pictures about the original sculpt of these creatures that gave me the final details I needed to make them really alike.

Although after finishing and delivering both figures, I discovered in scenes from "The Return of the King" final chapter, that they changed the position of the oliphant's rider from the top of the towers to a mounted figure over their necks. (Perhaps a change made during combat?)

Both figures are completely original sculpts, as can be seen following the



**The multi-part process of sculpting the heads and bodies of these amazing creatures is shown here.**



sequence of pictures. Their size is about 10 inches (255 mm) high from their feet to the top of the towers.

The inner structure is basically made of two polyexpan spheres for the trunk and 15mm wide wooden sticks for the legs. Everything is first covered with a fine layer of high-density rubber foam and several external layers of fast dry epoxy putty. The final skinning was made using modeling putty. The assault towers are made of brochette wood skewers, textured cardboard, epoxy resin and electric wire to simulate fastenings.

Despite the use of polyexpan spheres and wooden sticks to reduce general weight, it's actually more than a pound each figure (almost 600 grs), mainly due to their big size and the amount of epoxy resin used on their outer construction.

On the painting phase, I decided to give them some personal realistic "touches," adding some light pink dots on knees and ear borders as can be seen on real African and Indian elephants. The general gray coat was treated with up to six color rises to enlighten animal skin's texture. The

towers' trunks and sticks received the same treatment, to give the eroded aspect that they show on the movie. I used a combination of acrylics for general toning, and several mixed layers of enamel and acrylics for dry brushing and weathering.

The whole work demanded over a month to finish and paint both oliphants, but I think the final result was worthwhile. *See final photos on the next page!*

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• Oliphants...Continued from page 65 •



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## • JULY 2004 •

- **2nd Annual Mid-Atlantic Swap Meet:** July 24, 2004 at the Marlboro Volunteer Fire Department, 7710 Croom Road, Upper Marlboro, MD. For more information, contact Bill Brierton at 301.627.5385 or via e-mail at: engco45@mindspring.com

## • AUGUST •

- **2004 IPMS/USA National Convention:** August 4 - 7 at the Phoenix Civic Plaza, Phoenix AZ. IPMS/USA Model Contest; 40,000 sq. ft. Vendor Room, Judge's Clinic, Modeling Seminars, Display-Only Table, Chapter Displays, Spouse's Lounge, Family Activities. Hyatt Regency Hotel, 122 North Second Street, Phoenix AZ 85004, Tel: 1.800.633.7313. For more information, head to [www.ipms2004.org](http://www.ipms2004.org) or Dick Christ, Convention Chair, 480.983.7131, [info@ipms2004.org](mailto:info@ipms2004.org), Kevin Henthorn, Vendor Coordinator 480.396.8738, [vendors@ipms2004.org](mailto:vendors@ipms2004.org).

## • SEPTEMBER •

- **ROCON 25:** presented by the Rochester Historical Scale Model Association IPMS, Sunday, September 19, 2004 Park Plaza Hotel (Formerly the Radisson), 175 Jefferson Road, Rochester, NY 14623. There will be over 50 categories including Juniors, Out of the Box and Special Awards. For more info, contact: Mark Gregory, 72 Hallbar Rd, Rochester, NY 14626 • E-mail: [mfg02@aol.com](mailto:mfg02@aol.com). For more info: [www.angelfire.com/ny5/rochestermodelclub/](http://www.angelfire.com/ny5/rochestermodelclub/)

## • OCTOBER •

- **Radio Controlled Hobby & Trade Association (RCHTA):** October 14 - 17, Trade-only days: Oct. 14 & 15, Public days: Oct. 16 & 17. Donald E. Stephens Convention Center, Rosemont, Illinois, [www.ihobbyexpo.com](http://www.ihobbyexpo.com)

- **Chiller:** The second installment of this show happens this month, October 29 - 31 at the Sheraton Meadowlands Hotel in East Rutherford, NJ. Call the Chiller Hotline at: 201.457.1991 for more information! On the web at: <http://www.chillertheatre.com/>

## • FEBRUARY 2005 •

- **Modelfest '05:** Ventura, CA, February 27, 2005 from 8:20am - 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds/Seaside Park, 10 West Harbor Blvd. Admission: \$5.00 per person. State parking fee additional. For more information, contact Vernon Morseman or Stuart Mackie at 805.658.8138

## • MAY •

- **WonderFest™:** This show again takes place at the Executive West in Louisville, KY during the weekend of May 28 - 29, 2005. More information as it develops, but in the meantime, stay tuned to [www.wonderfest.com](http://www.wonderfest.com) for all the details!

## • JULY •

- **2005 IPMS/USA National Convention:** Wednesday July 20 through Saturday July 23, 2005 at the Cobb Galleria Centre. Stay tuned to this page or check: <http://www.ipmsusa.org>

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A flood of new diecast vehicles focuses on the sci-fi of Gerry Anderson

by Anthony Taylor

With only fifty-odd years to go until we reach the date of the imagined first launch of Fireball XL5, diecast toy producers worldwide are releasing a spate of new product based on the television programs of producer Gerry Anderson. Anderson, along with his wife Sylvia and a production team comprised of mostly inexperienced writers, artists, sculptors, model-makers, puppeteers and several future Academy Award™ winning special effects directors, came together in the late 1950s to create a fantastic run of television series that included Supercar, Fireball XL5, Stingray, Thunderbirds, Captain Scarlet and the Mysterons, Joe 90, The Secret Service, UFO and Space: 1999. The producer's earlier shows were shot entirely with marionettes, utilizing Anderson's special "Supermarionation" process for synchronizing the puppet's lip movements with a pre-recorded vocal track. Of the programs mentioned, only UFO and Space: 1999 were created using live actors and full scale sets.

Produced for British television with an eye towards sale in the United States, the programs were worldwide hits and continue to garner new fans even today. Thunderbirds is arguably the pinnacle reached by the Andersons and remains one of the most highly merchandised properties in the history of science fiction (and children's) television programming. Though its original run on American television produced less than stellar ratings due to spotty syndication, the program was a hit of enormous propor-



tions worldwide, inspiring two feature films in the late 1960s and a new live action movie from Universal Studios due for release July 30th of this year. A recent airing on cable's TechTV Network has inspired a new generation of American fans and cleared the path for the upcoming feature film.

Many diecast toys based on the programs have been released since they first aired in the 1960s and '70s. Companies such as Bandai, Popy and Eidai-Grip from Japan, as well as Budgie in England released the earliest examples. Many American fans are most familiar with the versions that Dinky issued in the '60s and '70s, or the Matchbox, or Vivid Imaginations diecasts from the 1990s. All of these toys made their way across the ocean to the United States into the waiting hands of children, many of whom had never even seen the shows themselves.

With new attention focused on the programs from recent airings on cable TV, DVD releases, and the new Thunderbirds live action movie, toy producers worldwide have been busy tooling up new products to satisfy the demands of adult collectors as well as young initiates.

Misc!Mayhem Comics of Dallas, Texas, has produced a new Supercar comic book as well as a set of three reissues of the 1:64 scale diecast Johnny Lightning Supercar in an exclusive agreement with Playing Mantis. The set includes cars in black and white, full color with accurate tampo and the Condor - a stealth



**Johnny Lightning Supercar in 1:64th scale (left) and the Mini-Metals from Aoshima in Japan**

version of Supercar that appears in the comic book. The color Supercar and the Condor are packaged on special blister cards with art by Kez Wilson and the black and white version features a photo blistercard.

Turning down Anderson's licensing advances for the original TV run of Thunderbirds, Corgi could only sit by and watch helplessly as the Dinky toys sold out over and over again in British stores in the 1960s. The company saw the error of their ways and now offer a 1:43 scale diecast of FAB 1. The customized pink Rolls Royce is approximately 7 inches long and includes figures of Lady Penelope and Parker, her chauffeur.

Aoshima of Japan has issued a set of Thunderbirds mini-metals, diecast versions of the International Rescue craft in indeterminate scale. Detailing on these items is very good and each vehicle comes with its own plastic display stand. Thunderbirds 1, 2, 3, 4, 5 and the Jet Mole are currently available.

Also from Aoshima is the Thunderbird 2 New Century Gokin, a 1:200 scale diecast version of the workhorse of the International Rescue team. This huge (16-inch wingspan!) aircraft sports very crisp paint and details, includes removable metal landing gear and a pod section that drops to open and reveal an in-scale Thunderbird 4. The company underestimated demand for this piece and it is now somewhat rare and hard to find.

Aoshima has reissued it recently in a DX (Deluxe) version which includes airbrushed weathering on the fuselage and replaces Thunderbird 4 with a diecast Jet Mole. Anticipating greater demand this time around, the TB2 New Century Gokin DX is easier to lay hands on than its predecessor.

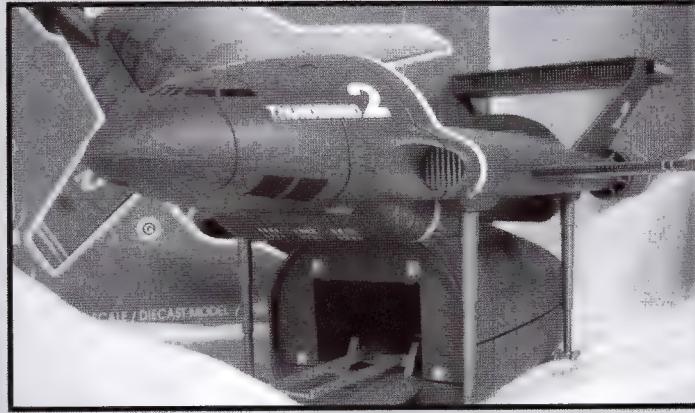
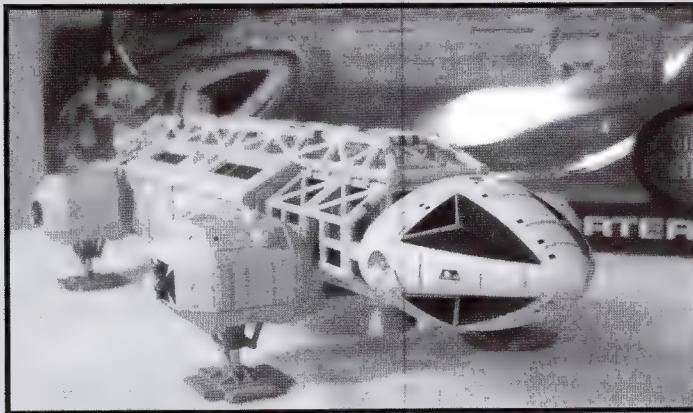
Traveling from the Pacific Rim to the other side of the Atlantic, England's Product Enterprise, Ltd., has embarked on the most ambitious non-Thunderbirds centric diecast program in years. Starting with the 12-inch Eagle Transporter from Space: 1999 (which was released in January), the company plans to release an entire line of product including the Rescue Eagle (also from Space: 1999 - available now), a 7-inch Moonbase Interceptor craft with UFO from UFO (available in September), a 12-inch SkyDiver submarine from UFO (November), a 7-inch Supercar with a figure of Mike Mercury (January, 2005), and a 7.5-inch Fireball XL5 (February, 2005). With care paid to the tiniest detail, these may be the most accurate diecast models ever produced of the Anderson vehicles. In Japan, Aoshima is releasing them in different packaging for the Asian market.

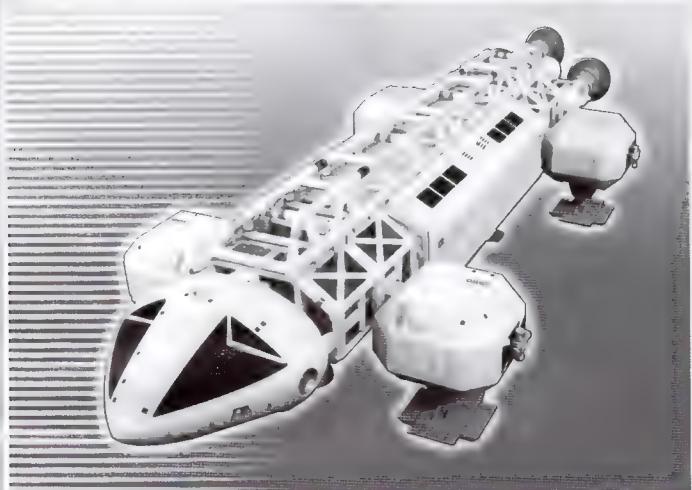
Sales of the Eagle Transporter were much higher than expected and the company has hinted that more is to come in future, including a diecast Stingray and possibly the Hawk Interceptor ship from Space: 1999.

Also from Great Britain, FEVA has announced they will be releasing a set of diecast toys from the new Thunderbirds movie, including FAB 1 - no longer a Rolls Royce, but still bright pink. Look for these to hit store shelves as the film opens.

Meanwhile...back in Japan, Bandai has been very busy gearing up for the year of the Thunderbirds. Already available in their "Charawheels" line are toys of the original FAB 1, Stingray and the Spectrum Pursuit Vehicle from Captain Scarlet. These are Hot Wheel-sized cars and, in fact, have the Hot Wheels logo on the blistercards; Bandai licensed the brand name from Mattel for

**Product Enterprise Transporter Eagle (left) and the Aoshima Thunderbird 2 New Century Gokin**





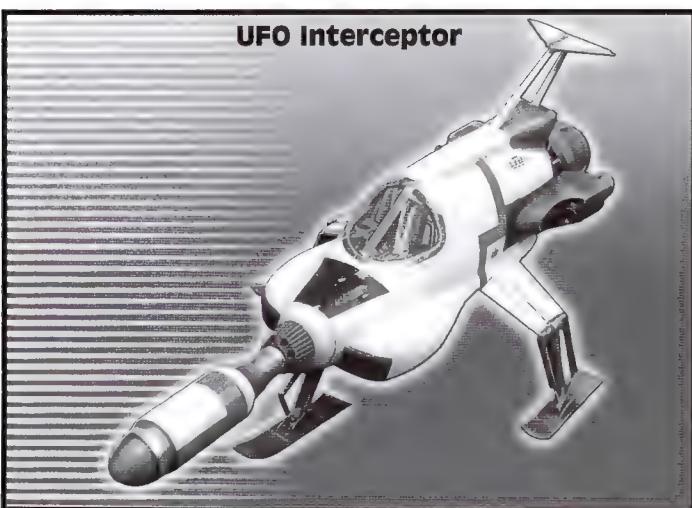
**Another view of the Eagle Transporter (left) and the Fireball XL5**



**The Supercar!**



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this line. In their Charawheels Ultimate Edition line, the company has released three sets of diecast Thunderbirds support vehicles including the Jet Mole, the Domo and many of the other craft that inhabit Thunderbird 2's interchangeable pods. These toys were specifically manufactured to be used in conjunction with Aoshima's Thunderbird 2 New Century Gokin diecast.

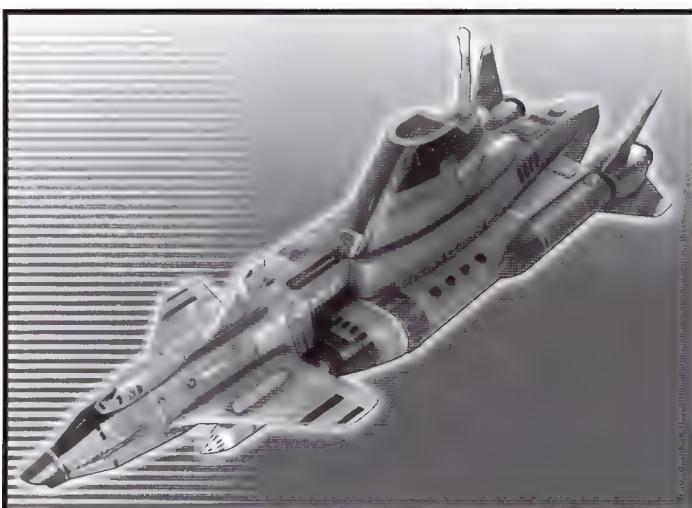
Under their own banner, Bandai has secured the master toy license for the Thunderbirds feature film and have several diecast items in their line. Plans include the release of all 5 Thunderbird craft and FAB 1 in several scales, available individually and in an inclusive Rescue Pack. Also hitting shelves will be a deluxe, larger scale diecast Thunderbird 2.

Whether the new Thunderbirds film is a hit or a flop, it will bring new attention to the original shows, and hopefully collectors will continue to see new diecast merchandise based on the programs for years to come.

*Many of the items mentioned in this article are available in the U.S. from FAB Gear, the North American Headquarters for Gerry Anderson fans. Their website address is <http://fabgearusa.com>, or see the advertisement below for ordering information.*



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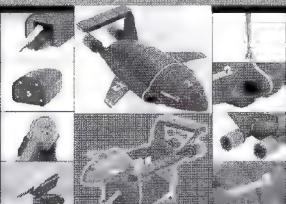
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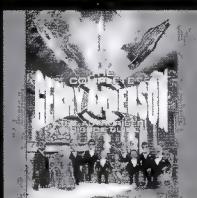
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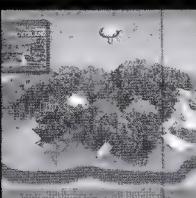


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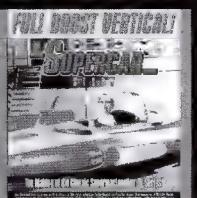
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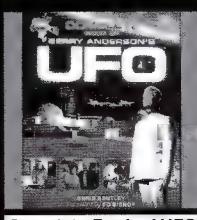
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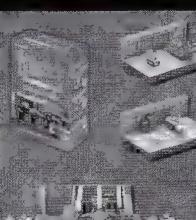
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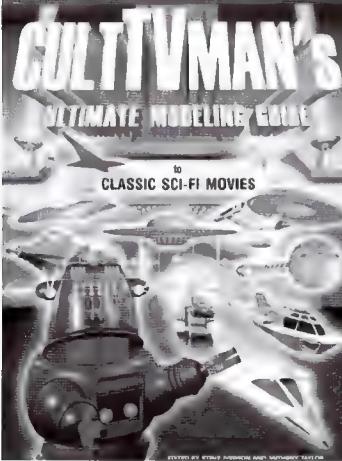
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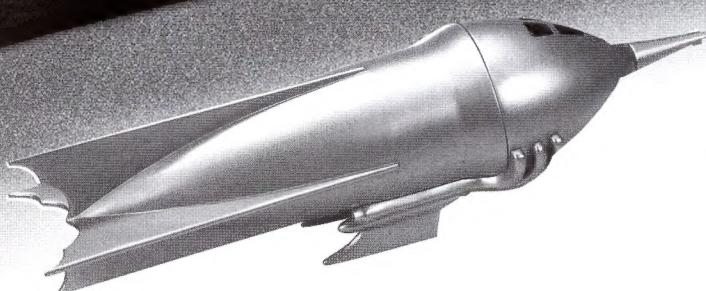
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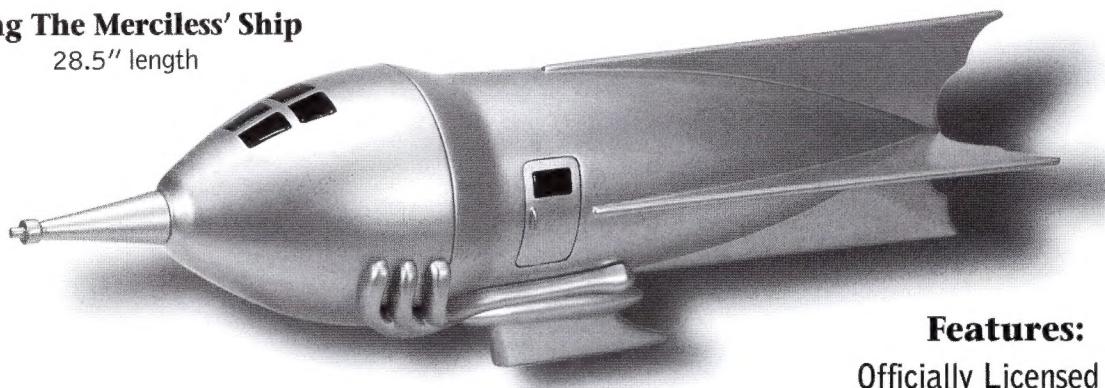
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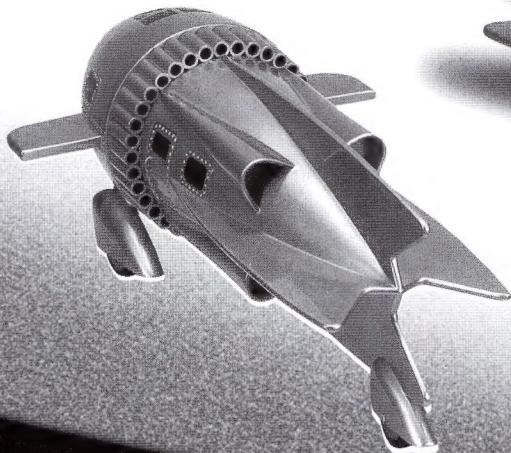
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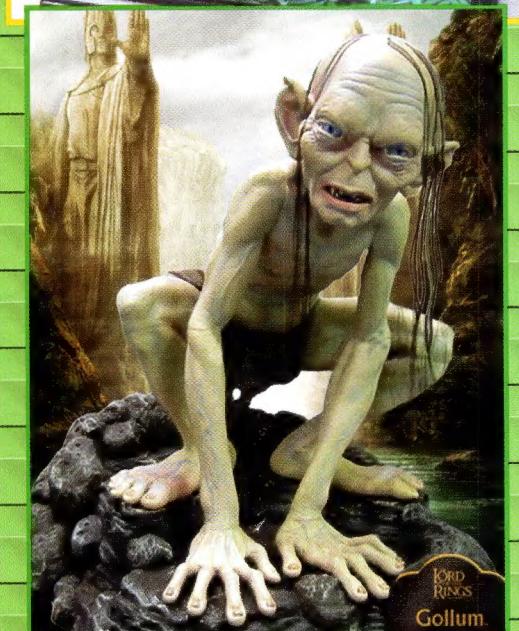
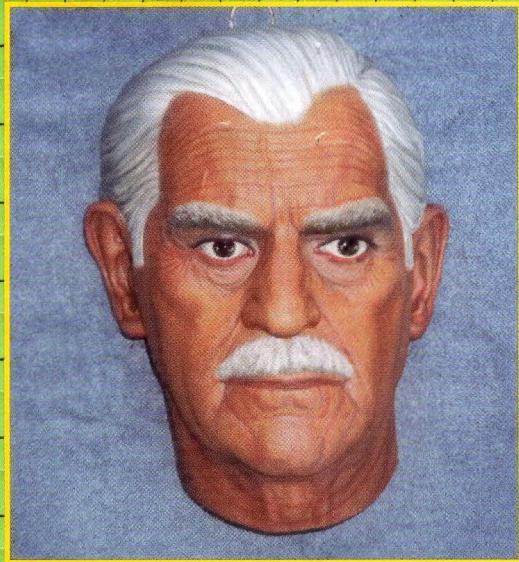
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